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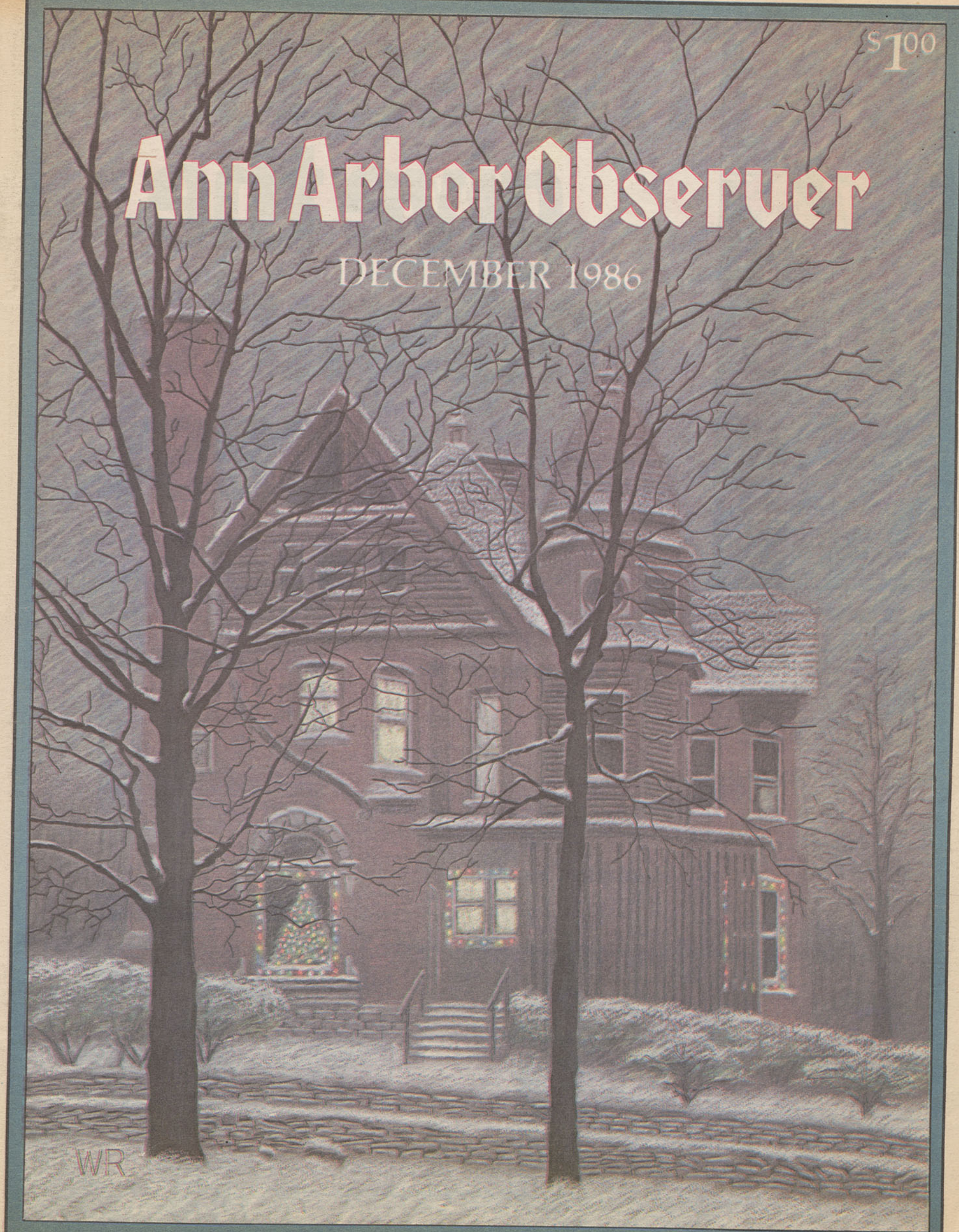
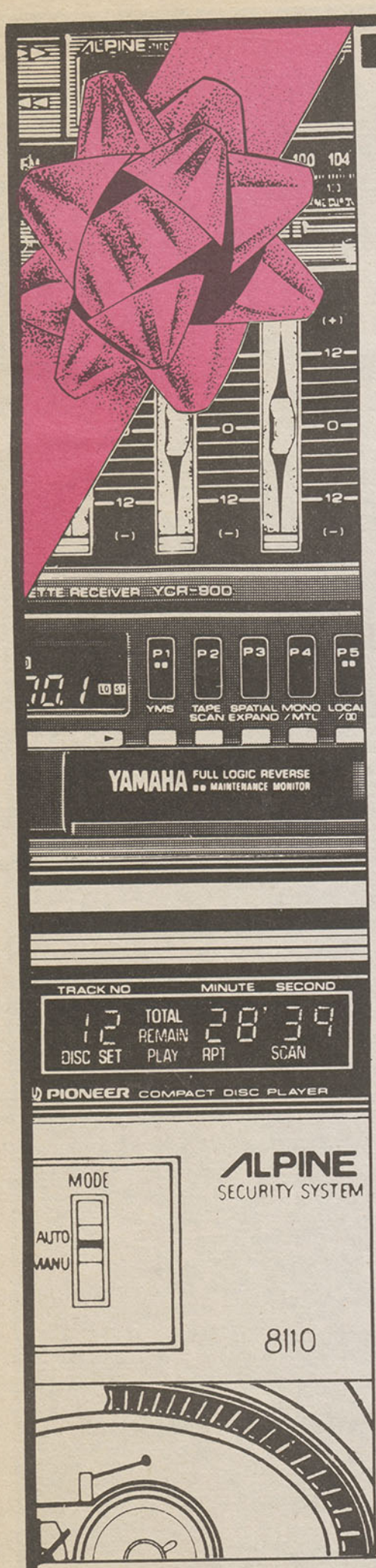
Ann Arbor Observer

DECEMBER 1986





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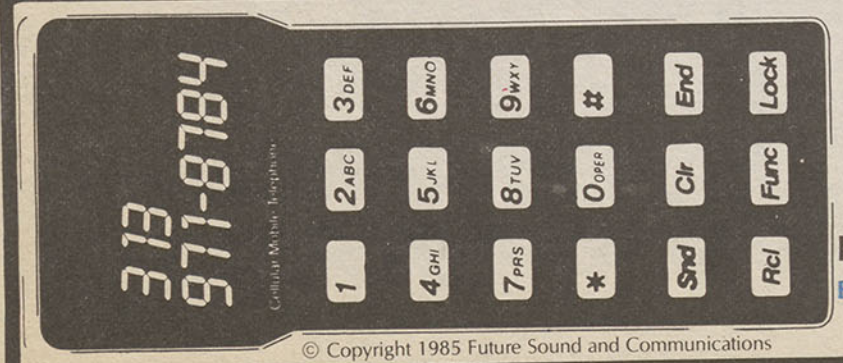

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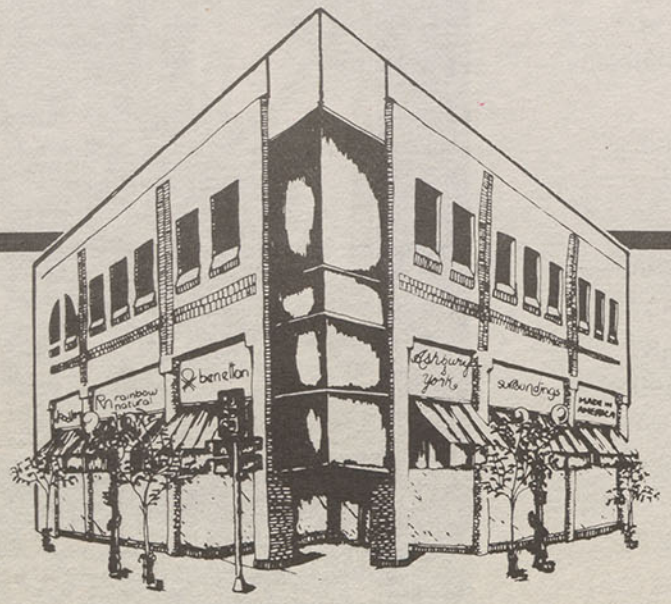

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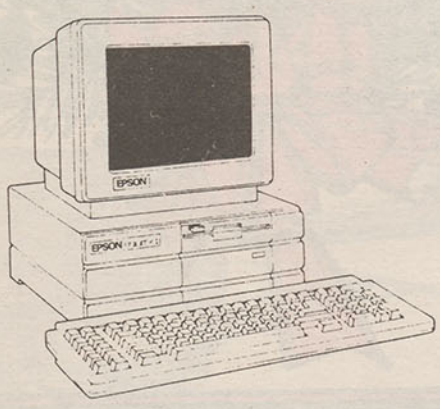

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Ann Arbor Observer

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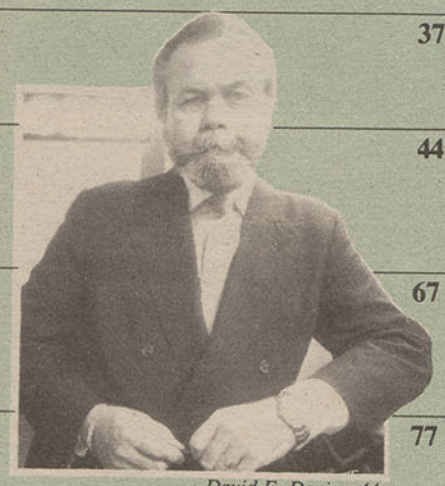

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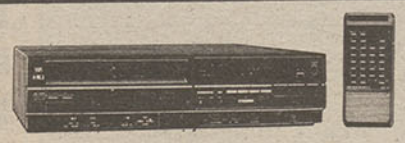

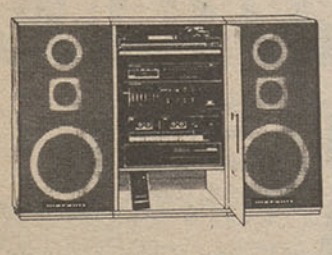

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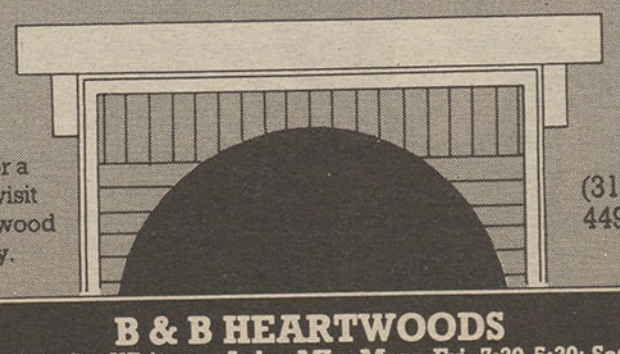

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AROUND TOWN

JOHN COPLEY

Crossing guard

Bea Morrison, mother of two, works the corner of Dexter and Doty. She wears an orange cape and carries a small red stop sign, the standard equipment for a school crossing guard. On this particular morning the rain was coming down hard, so she also carried a small blue umbrella.

"I won't get much business today," she told us. "Most of the kids will be driven to school."

Morrison has ten customers who cross Dexter Avenue to get to Haisley School. She crosses them in the morning and again when school is over in the late afternoon.

She'll also cross adults. In fact, Morrison will cross anyone who wants to be crossed. And has been doing so for three years now, fair weather or foul.

We asked her what she did when she went out into the street with her stop sign and a vehicle ignored it.

"I get out of the way," she said, sensibly enough. "I also try to get the license number. And turn it over to Officer Nolan here."

We had been joined on the corner of Dexter and Doty by Officer Pat Nolan, a stocky, smiling, extroverted member of the special services division of the Ann Arbor Police Department. Nolan is the man in the podium at Main and Stadium on football Saturdays, cheerfully and efficiently moving more than sixty thousand people across that busy intersection in about two hours. He is also responsible for hiring, training, and monitoring all the school crossing guards in Ann Arbor.

We asked Officer Nolan how he recruited crossing guards.

"Mostly it's word of mouth. People apply for the job. Once, though, I walked up to an older man in a grocery store. He just looked right. I asked him if he wanted to be a school crossing guard. He had just retired as supervisor of custodial employees at the university. Well, that was fifteen years ago. He's eighty-three now and still on the corner."

We asked Officer Nolan what made for a good crossing guard.

"Are they reliable? Responsible? Can they relate to small children? Communicate with them? Can they give an appearance of authority in a positive way? They make sixteen dollars and eighty-eight cents a day, and that seems a lot for about an hour and a half of work, but they've got to be available, got to be there, in any kind of weather. January, February, March, they're going to be miserably cold. Other times they'll be standing there in the rain the way Bea is now."

How did Officer Nolan go about training a crossing guard?

"They each get four hours of initial training. We'll go to different corners. I'll put on the cape and demonstrate. They become the kids. Afterwards they put on the cape and take the stop sign."

The cape and stop sign, required by state law, are furnished by the city. Officer Nolan told us that there are fifteen guarded corners in Ann Arbor and nineteen guards. Four are fill-ins. Ann Arbor pays its guards more than South Lyon but less than Plymouth. Some really hard corners are Packard and Granger, Packard and Stadium, and State and Kingsley. At these intersections, says Nolan, "the vehicle traffic is unbelievable—constant turns."

Did he give Bea Morrison an especially easy post? Only ten kids to cross?

"No. We try to put each guard close to home, based on seniority. But every guard has to be able to cover every corner in town. Because none of Bea's ten kids comes home for lunch—we work closely with the schools on this sort of thing—Bea also has to be available to fill in at noon at a corner anywhere in the city. Say Platt and Verle, which is four and a half miles from here. She has to call in every morning between ten forty-five and eleven and give this message: 'I'm Bea Morrison. I'm available to fill in at noon.' It's a real job.

"Every year, a week prior to the opening of school, we have a two-hour refresher training session at the police station. We go over the basics. Each guard gets a complete physical exam. The city pays for that."

Bea Morrison finally got a customer. A little blond girl walking under a red umbrella came up to the corner. Morrison greeted her by name and crossed her.

"Do you know all your kids' names?" we asked.

"Oh, yes. And they call me Bea. I tell them, 'Just remember a bumble bee and you'll remember me.' "

Before she became a crossing guard, Morrison worked as a clerk in one of the local banks. She likes being a crossing guard. She likes kids. "Kids are great," she says with a smile.

She's especially proud of her son, a Down's Syndrome child, who graduated last spring at twenty-six from High Point Center and has his first job. "I remember the excitement of his first paycheck. 'I bet you're going to spend it,' I said to him. 'No,' he said. 'I'm going to put it in the bank and save it.' "

Morrison beamed in the rain.

Movers and truckers

Who are the real movers at the U-M? The Harold Shapiros? The Jim Duderstadts? The Bill Kelleys? We suggest the Cal Nixes, the Sam Scherdts, the Larry Vaughns, the Mike Karases, and their colleagues in Moving and Trucking.

At 7:45 the other morning we caught up with Cal Nix and Sam Scherdt at the loading dock of the Museum of Art. The doors were locked. A technician spied them from inside and came out to greet them.

"You guys Moving and Trucking?" he asked.

"We been called worse," Nix replied.

At sixty-two, Nix, a small, rotund man with deadpan humor, bespectacled under a trucker's cap, has thirty-three years of service with "the U." Scherdt, of medium height and wearing a trucker's cap and a sly look in his eye, has been with the U-M twenty-two years. Scherdt and Nix have clearly been moving and trucking a long time.

The technician led them to the basement of the museum, where there were several eight-foot-high wood and glass exhibit cases that had to be returned to Albion College. They were part of an exhibit called "Africa: Signs and Seats of Power."

Fortunately, the cases were on wheels, and fortunately, too, there was an elevator up to the loading dock. Nix and Scherdt started talking to each other as they moved the cases toward and onto the elevator.

"You coming around?"

"Yup."

"Easy."

"We got room here."

"I'm worried about the glass part."

"The glass is OK. It's padded," the technician answered them.

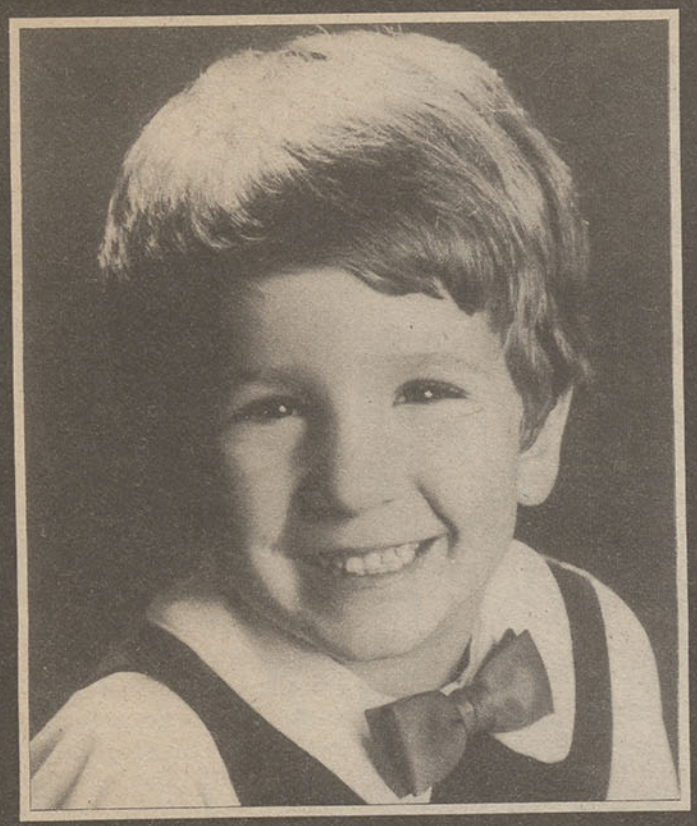
A minimum of words, a minimum of fuss, and all the cases were loaded. The elevator took the men and the cases up to the loading dock, where their eighteen-foot Ford truck was waiting.

Would the move be this easy at the Albion end?

"I don't know what kind of a deal we got there," said Nix. "They don't have a loading dock there."

"We'll need help carrying them up steps there," said Scherdt.

That afternoon we went over to the Moving and Trucking office in the Plant Department on Hoover Street to talk with the two supervisors who run Moving and Trucking—Mike Karas, Foreman II, in charge, and Larry Vaughn, Foreman I, second in command. Both are experi-



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enced movers with many years in at the university, and just as Nix and Scherdt work as a team, Karas and Vaughn talk as a team, filling in details for each other.

From them we learned that there are thirteen movers and one dispatcher. U-M movers and truckers do more than move and truck. They also build, transport, and erect scaffolding for all the trades. Movers and truckers are also skilled millwrights and machinists.

Vaughn, an articulate and intelligent man who once fell thirty feet from a scaffold and smiles about it in the retelling, told us that the single heaviest object he had ever helped move was probably a twenty-ton lead cask for the Phoenix Lab on North Campus.

For the Industrial Technology Institute on Huron Parkway, they once moved thirty tons of machinery. Karas once helped pull two three-ton transformers from the Modern Language Building. They have moved ultra centrifuges weighing 5,000 pounds apiece from the dental school.

As for trucking, the farthest Vaughn ever took a load was when he drove a Czechoslovakian art exhibit from the Museum of Art to Maryland. Karas has been as far west as Texas in a university truck transporting the U-M Symphony Orchestra's instruments.

To do all this moving, the university has three forklifts, two stake trucks, five enclosed trucks, and one semi. Anything that exists on campus, from lecture notes to CAT scanners and centrifuges, probably has been moved by Moving and Trucking.

Around 3:45 the office began to fill up with men handing in little yellow slips—work orders that noted the amount of time spent on each job. Nix and Scherdt also came in. They had had another move in town after returning from Albion.

We asked them how it had gone down there.

"Well, there was no loading dock, all right," Nix said.

"And they didn't want the cases tilted," Scherdt added.

"It was at the Botsford Art Museum there," said Nix. "It was near lunch hour when we got there. None of the staff was there to help."

"Some faculty come out and helped us carry it in," Nix said.

Faculty? We were stunned. Would faculty help movers at Michigan?

"Oh, you meet some real nice people here," Cal Nix said. "That's one of the nicest things about the job. You work in close quarters and you get to know them. I can remember once we were moving this

Correction

On a map in last month's article, "St. Joe Versus U Hospital," the Chelsea Family Practice Center was incorrectly designated as a McAuley-affiliated clinic. It is in fact a U-M facility and has been since October 1978.

old law professor into another office. When we were done I asked him if he knew anything about railroad law.

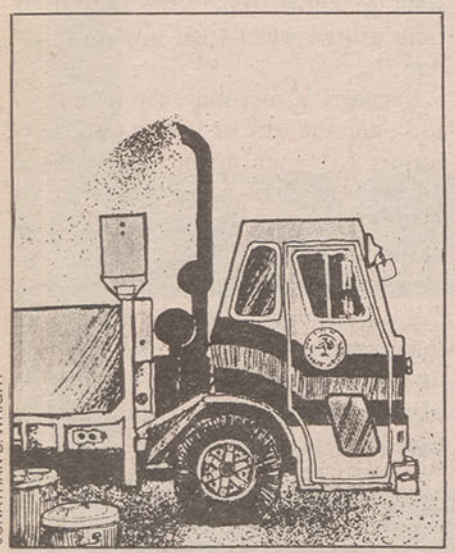
" 'Only been practicing it fifty years,' the old law prof said.

"I told him that a couple of weeks ago I was up north huntin'. I was walkin' along this railroad track and a man come out of his house and ordered me off. Said he owned that right-of-way. 'You think he had a right to do that?' I asked the old law prof.

" 'No, he didn't,' the old prof said.

" 'Well, what would you of done if you was me?' I asked him.

" 'I'd a shot the son of a bitch,' the old prof said."



JONATHAN B. WRIGHT

Bag it

A long time ago, in Navy boot camp, we spent a week riding the top of a garbage truck and loved every moment of it. We read old love letters, pieced together torn snapshots, and generally eavesdropped on our fellow man.

Thus it was with some anticipation that we went over to the municipal garage on North Main Street to interview Horace Hawkins, who has been collecting trash in the city of Ann Arbor for seventeen years.

Hawkins, a quiet, soft-spoken forty-nine-year-old Ann Arbor resident, was clearly puzzled by our enthusiasm for trash.

"What interesting stuff have you picked up?" we asked.

He shook his head. "I can't think of anything interesting."

"What's the best thing about the job, then?"

"The pay. The benefits."

"What's the worst thing?"

"The weather. Rain, sleet, snow."

"Does it get boring? Picking up trash every day?"

"Not really. You go to different locations each day."

If Hawkins wasn't an observer of trash, perhaps he was an observer of neighborhoods. On Monday, he informed us, he collects in the Lakewood subdivision. Tuesday, the Miller, Main, Summit areas. Wednesday, the streets off Washtenaw: Devonshire, Ann Arbor Hills. The first half of Thursday he's collecting around Liberty and Felch, then goes out to the Crestland area. On Friday morning, he does Fourth and Fifth avenues and South Division. In the afternoon it's out to the East Hoover, Brown Street, and Davis Street areas.

It seemed to us he was going from rags to riches when he went from Tuesday to Wednesday. Was there a difference between the trash on those days? (We were still intent on prying some treasure from his trash.)

Hawkins shook his head. "Garbage is garbage," he said.

Well, was it put out more neatly in some areas?

He thought about it. "Thursday it's kind of scattered. Wednesday it's usually neat."

What did he do when the trash was scattered? Say, in student areas, or in neighborhoods where dogs get into bags in the early morning?

"I try to get the biggest of it up."

Hawkins drives what he calls a "Shu-Pack" truck. He gets to work at 7:00 a.m. at the Municipal Garage, where he fills up the fifty-gallon tank, checks the oil and tires, and sees that the packing system (what he sometimes refers to as "the blade") is working. The blade compresses the garbage.

According to John Newman, Director of the Solid Waste Department, each driver picks up between eight and ten tons of waste a day, or about two thousand tons a year. Our own week on a Navy garbage truck began to seem like small stuff, and we finally understood Hawkins's puzzlement at our enthusiasm for trash. We just hadn't collected enough of it long enough.

The city provides each driver with rain gear, uniform and gloves, safety shoes, and a training session in safe driving and safe lifting techniques. Anything that's too heavy (over fifty pounds), a driver may choose not to pick up. And he is not allowed to pick up cans of paint (though people do hide them in the garbage, Hawkins told us), iron, stones, motor oil, or toxic wastes, which can all be disposed of through Recycle Ann Arbor.

" Do you pick up kitty litter?" we asked Hawkins.

"Yes, unfortunately."

Hawkins makes two trips a day to the landfill. When "the blade" can't push the waste down any farther, he knows his truck is full. His second trip, at the end of the day, is usually only a partial load.

Hawkins finishes work between two and three o'clock in the afternoon. "You're done when you're done," he said.

What trash does he like picking up least?

"Brush, leaves, grass," he said promptly.

If he had one thing he could tell the people of Ann Arbor about trash, what would it be?

"Bag it," he said.

According to Newman, all the drivers prefer bags to cans. They can just drop the bags in the truck.

We asked Hawkins who picked up *his* trash.

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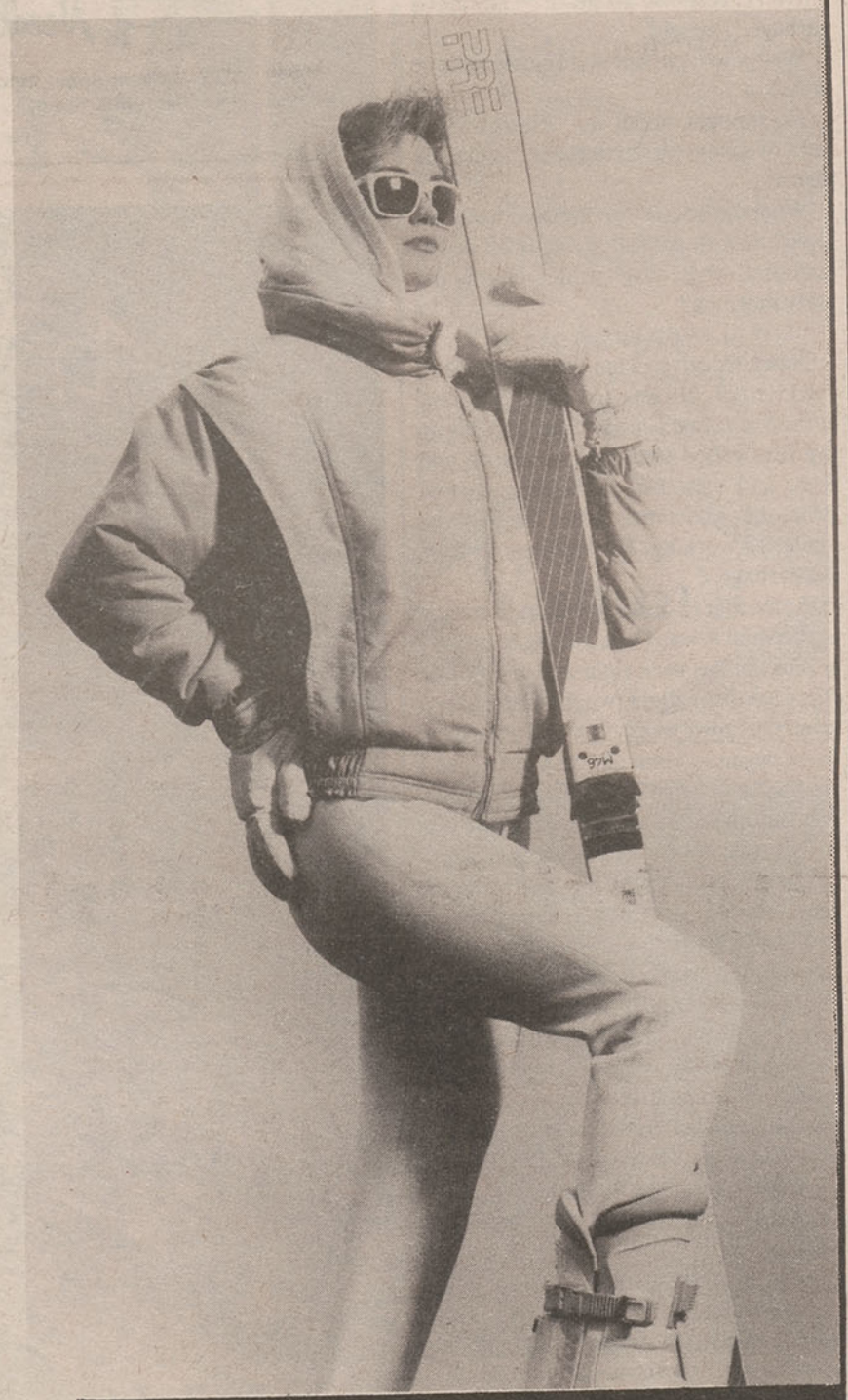

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He smiled for the first time. "I do."
"You bag it or can it?"
He laughed. "I bag it."

A wonderful job

Lael Cappaert, who has been on the job for almost twenty years at the Ann Arbor Public Library, won't speak for all reference librarians, but she knows why *she* likes to answer questions.

"I'm curious. When someone calls asking where a word comes from, or a quotation, or tracking down a poem, or looking up an author or a song—I want to know, too." She smiles. "I faint a little when I get a math question."

Cappaert is fifty-nine, the mother of four, and the wife of LeRoy Cappaert, former city councilman and principal for many years at Abbot School.

Would she rather get questions in person or over the phone?

"Either way. Some questions you can only answer if they're there. Just this morning a lady who makes miniature dolls came in looking for a picture of a sea captain. It took awhile before I found one in a book on the history of the ocean liners Queen Elizabeth and Queen Mary.

"One question over the phone took me a long time. A fourth-grader called up and said he was writing a paper on 'Oiler.' I didn't know what Oiler was: man or machine. 'Tell me more about Oiler,' I said cautiously. It took me a while to find out that Oiler was a person, a famous mathematician. And then, after a while, I found out that his name was spelled E-u-l-e-r."

Everyone has seen the street people in and around the library. Do they ask questions at the reference desk?

"They might ask for a pencil. One fellow asked a lot of questions that didn't make any sense, really, but we try to act pleasant. We want good relationships."

Good relationships are important among the staff, too. There are six reference librarians at the Ann Arbor Public Library. They complement each other.

"Someone called the other day wanting to know how you get a star in the sky named after you. I didn't know, but Steve Jensen did. He knew about the star registry.

"I was lucky the other day. A lady came in searching for an article on varicose veins. She had been advised to have an operation. We couldn't find the article in question, but I told her that I'd had that operation. 'How long ago?' she asked. 'Twenty-five years ago,' I said. 'Let me see your legs,' she said.

"I showed her my legs. The scars have long since faded away. 'My, your legs look beautiful,' she said, and went away much encouraged.

"It's a wonderful job." ■

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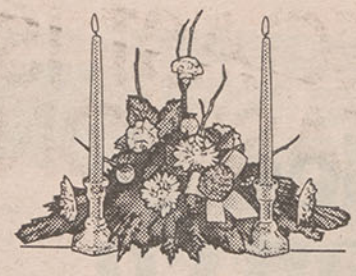

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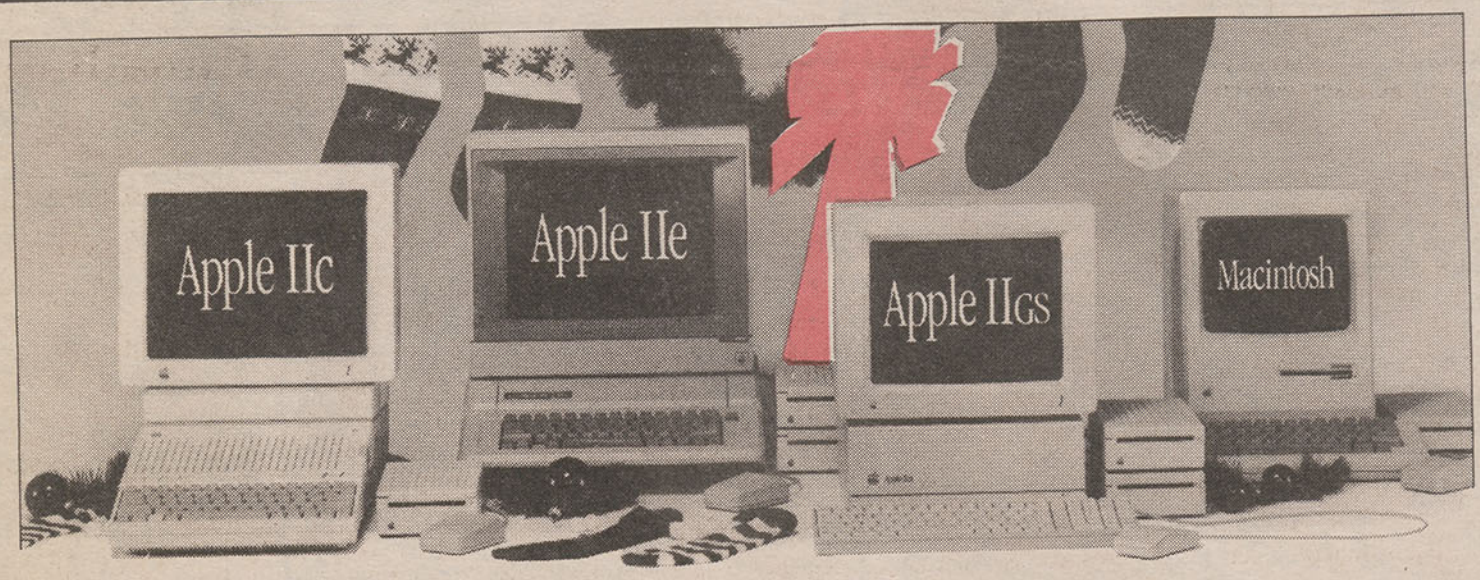

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Planning Commission overload

Members want to trim the agenda to make time for long-range planning.

The Planning Commission's second meeting in October began at 7:30 p.m. and didn't end until 2:00 a.m. "Our agenda is extraordinarily long," yawned Ed Surovell, the commission chairman. But even though meetings occur twice a month and may last fully one quarter of a day, Surovell says commissioners have too little time for their most important tasks. "We're not getting the work done that we want. We're not doing master planning and infrastructure work—work on sewer lines, roads, and the long-term effects that zoning decisions will have on density."

The problem, says Surovell, is that commissioners must scrutinize even the most routine matters. In their efforts to take a thorough look at each of the many specific proposals presented, the commissioners end up pushing aside discussion of long-range priorities. Surovell and commission vice chairman Allan Feldt contend that planning commissioners now have no choice but to wear blinders. Forced to scrutinize only the trees, they lose sight of the forest. "Lots of what we deal with," Feldt says, "are minor technical reviews. We're burdened by a lot of trivial junk. As it now stands, we can only spend perhaps a total of one hour a year on the Master Plan. We work from crisis to crisis."

The city's planning staff, already understrength, suffers the same problem. Strict schedules built into the planning process lock city planners into deadlines, and they must scramble to review each proposal for the commission. Without those reviews, the commission can't conduct its business. But at the same time, "developers want answers and neighborhood associations want attention," says city planning director Martin Overhiser. "Our department and the Planning Commission get so wrapped up in the reviews that updating long-range plans gets pushed to the back burner."

The problems Surovell, Feldt, and Overhiser describe are limiting the commission's ability to guide the city's growth. Now Surovell is pushing the commission toward adopting a more active role in long-range planning. Although he is a Democrat heading a Democratically appointed majority on the commission, he has bipartisan support, including that of Republican appointee and former chairman Chuck Cremin.

GREGORY FOX

Planning director Martin Overhiser: overloaded and understaffed, he would like to increase his decision-making authority over routine matters.

When Surovell became chairman last July, he appointed himself and vice chairman Feldt to the commission's Procedures and Project Review Subcommittee. Feldt is a U-M professor of urban planning, and procedural matters are his forte. His major priority, he says, is to relieve the commission of its most technical busywork so it can concentrate on weightier planning issues.

The first of the Surovell-Feldt subcommittee reforms is already in place. The commission now deals with all minor issues and routine reviews—for example, small annexations or building additions—at the start of each meeting.

Now the next step is to shorten this first part of the meeting. Feldt wants to reduce the number of site plans the commission must review. The most routine planning issues already require only the city planning staff's approval; Feldt would like to delegate still more authority to city planners. He estimates that a one-third reduction in the number of site plans commissioners must review would cut one hour out of each commission meeting.

The second and more important reform Feldt is pushing would require the commission "to dedicate time twice a year to discuss the city's overall plan for growth." The commission would meet for this purpose each March and September, during city budget discussions. Two weeks later a public hearing would allow citizens to contribute their views.

City planning director Martin Overhiser says both these changes would also help city planners. With the authority to approve more site plans, planners could focus more on actual planning decisions and spend less time preparing reports for the commission.

Opposition to these reforms, however, could come from neighborhood associations. Where should Overhiser and the planning commissioners draw the line between routine matters and those decisions that deserve public debate before the commission? Even on minor issues, Feldt admits, citizens occasionally make valid objections that planners and commissioners have overlooked.

Transferring more responsibility from the commission to the planning staff "is a very risky thing to do," warns Ethel Potts, a leader of the Citizens Association for Area Planning. The ordinance defining the commission's responsibilities, says Potts, "was a hard-won battle, something the people of Ann Arbor wanted for a long time. It's been a source of pride that the community's participation has been written into the ordinance. That shouldn't be tampered with lightly."

Feldt and Overhiser are both considering ways to soothe the fears of neighborhood activists. One solution would be a consent agenda, much like that used by city council. The city would give public notice of planning decisions that the commission plans to approve automatically without review, on Overhiser's recommendation. If citizens disagreed, they could request, at a subsequent public hearing, that a project be taken off the consent agenda and debated by commissioners. Until this rather sensitive issue is resolved, the commission will continue its marathon meetings.

Ann Arbor's knight with Canadian nickels

Attorney David Raaflaub continues his long quest to eliminate the city's parking enforcement system.

By his own estimate, David Raaflaub has received fifty parking tickets. The city has towed the forty-two-year-old local attorney's car four times, and each time he has contested in court. He seems to have relished every appearance. "Every parking ticket offers a citizen two full-blown hearings before a judge," Raaflaub says. "It's an extraordinary opportunity. And for just three dollars it's damn cheap! It's the cheapest trial experience available, and with the least harsh consequences."

Raaflaub is a big man, over six feet tall and with a large belt size. Although his thick, waveless hair holds a few gray streaks, under the fluorescent lights of the public library he looked not so much distinguished as youthful. But more than just his appearance is idiosyncratic. He has made an unusual cause—abolishing the city's parking enforcement system—into a personal crusade.

Shortly after the city towed his VW bug

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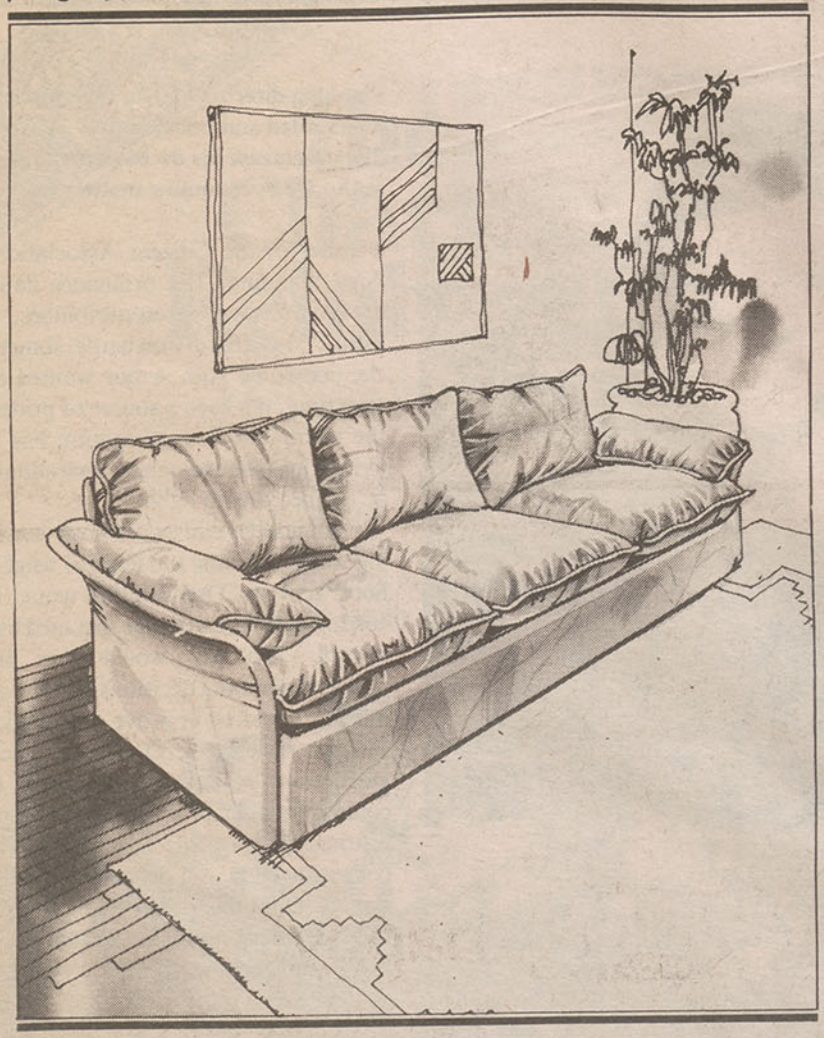

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Attorney David Raaflaub: member of the "Kingdom of Sylvania," he meets with his fellow nobles at a donut shop to discuss plans for thwarting parking enforcement.

in 1981, Raaflaub formed a citizens' group called "Stop Tow." About ten people at first showed interest. Five years later, Raaflaub needs only one hand to count its members. At a publicly announced meeting of Stop Tow in early November, only he and I sat in a linoleum-tiled room in the public library basement. "I'm the prime mover," he admitted. "The problem with this issue is it's not sexy."

Raaflaub fights his crusade not only in court and the public library but on the streets. He has recently acquired the title of "knight," and with a handful of other knights has set out to frustrate the city's parking meter readers.

Raaflaub's chivalric title comes from his membership in the "Kingdom of Sylvania," a sixteen-member group of self-appointed nobles who hold strictly libertarian, anti-government views. Raaflaub calls the group "a fellowship of people who are upset with the way their governments are acting. They don't see the utility of voting." Group members come from as far away as Oakland County and Lansing. Raaflaub is the only Ann Arborite. The kingdom's name derives from Sylvan Township, a sparsely populated area on the county's western edge where "King Nemo" and one of the knights live. No queen rules beside King Nemo ("which means King Nobody," Raaflaub explains), but the nobility includes dames as well as knights and sirs.

The knights "meet at a donut shop and exchange stories and gossip about what the city's meter maids are doing." Each member of the group receives a supply of Canadian nickels. These work in many parking meters, although each is worth less than four American pennies. Then the knights head out, a libertarian street gang in suits and ties. They search for meter maids. When they find one, they fan out just ahead of her. "One of our good deeds is to assume a car's owner is on important civic duties. We like to put coins in meters just before someone gets a ticket." Raaflaub smiles. "One of our possible future plans is to get walkie-talkies and coordinate our efforts."

The city's meter readers—officially known in City Hall-speak as parking enforcement officers—find little humor in the tactics of the knights and dames. Raaflaub thinks they find little humor in anything. "Most of them are curt and very defensive." They also are eager to nail Raaflaub in court.

At least one meter reader will serve as a witness when city collections officer Ron Plunkett prosecutes Raaflaub on two violations prohibiting the placing of handbills on car windshields. Meter readers saw Raaflaub not just contributing coins to meters but also putting copies of his self-published "Tri-County Legal News" on windshields. Raaflaub claims the "Legal News" is a newspaper, which the city handbill ordinance specifically exempts from prohibition. He claims furthermore that the city "purposefully ignores ninety-nine percent of all handbill viola-

tions"—including pizza coupons, political leaflets, and astrologer's ads. "In my case, they've used it [the handbill ordinance] specifically for a political purpose: to discourage me from trying to eliminate towing as a parking enforcement measure." Raaflaub faces up to ninety days in jail and/or a $100 fine. Because he has no criminal record, though, he figures that a jail sentence would be highly unlikely.

By prosecuting Raaflaub, however, city attorneys may be playing into his hands. Raaflaub is both a staunch libertarian and a thorough-going legalist. Government is his enemy, and the courts are his battlefield. "I'm not civilly disobedient," he insists. He doesn't claim to be law-abiding, but says instead, "I believe in following all the legal procedures."

Tenacious legalism has worked for him in the past. He grew up with conservative Republican parents in Plymouth, and then made Ann Arbor his home, studying as a U-M undergrad in the mid Sixties and commuting to earn a law degree at Wayne State. One of his first court experiences came when he helped lead an Ann Arbor Tenants Union rent strike. "I sort of view that [my role] as kicking off the rent control campaign," he says, kicking aside modesty. "Eventually I was physically evicted by the sheriff. But I sued the landlord for hundreds of thousands of dollars, and we settled out of court."

Since then, Raaflaub has turned to a new issue: the constitutionality of vehicle impoundment. He has argued repeatedly in court that dragging away a citizen's car is a draconian measure exercised without a legitimate court order. The city sacrifices due process, Raaflaub believes, in order to make a killing from parking tickets and impoundment fees. "It's almost," he told me, "like the way the Nazis debated whether using even one bullet was economical in killing Jews."

Raaflaub has had little luck, however, fighting City Hall in court. One fellow member of the bar, who requests anonymity, sees in Raaflaub a bit of Don Quixote. His victories over the city have usually been moral ones at best. His biggest came before a visiting judge in the Fifteenth District Court. The judge, before ruling, agreed that the city might indeed have some constitutional problems with its parking ticket enforcement sytem. "With that," Raaflaub says, "the city attorney was willing to settle the case out of court."

More often, Raaflaub's arguments in court have fallen on deaf—and sometimes scornful—ears. "I've never heard any of the Fifteenth District judges give any serious consideration to my constitutional challenges or legal defenses," he says. Some judges, including S.J. Elden, have written court opinions refuting his legal arguments. And Raaflaub remembers one judge roaring at him, "Get out of my court!" Raaflaub, representing himself, had argued that the city of Ann Arbor's legal contributions to locally presiding state judges' salaries should disqualify the judges from hearing his case versus the city. "I started to walk out, and the judge yelled, 'Get back here.' Then he called me

PETER YATES

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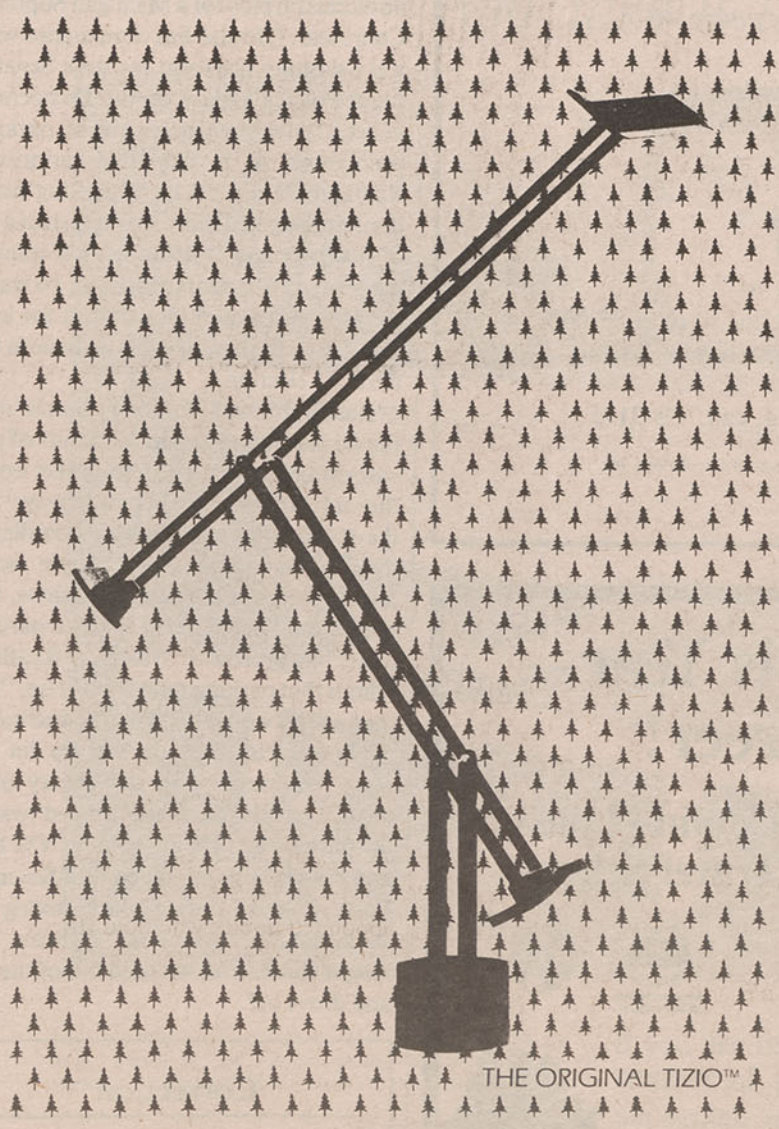

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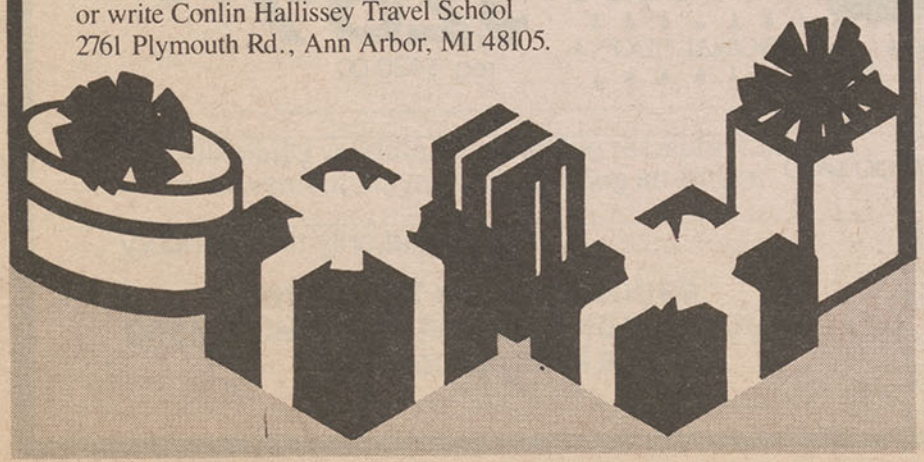

PETER YATES

The new police radio system will prevent unauthorized eavesdropping, and its increased channel capacity will allow officers to maintain contact with headquarters at all times.

all kinds of names."

I suggested that perhaps the judge felt Raaflaub was wasting the court's time. Raaflaub came as close to bristling as his imperturbable legal demeanor allowed him. "Who is wasting whose time? The city is bringing the case. It's government acting against the individual . . . . I'm just insisting that the city carry its case to the end."

Raaflaub has also carried his anti-towing crusade into the political arena. He made it a major focus of one of his two unsuccessful bids for a Michigan Supreme Court seat. (He also has campaigned with a tax-slashing platform for state Senator Lana Pollack's place on the Democratic ticket.) "Harsh enforcement of parking ordinances is a perverted priority," Raaflaub claims. "A lot of parking violations are pursued more strongly than a lot of major crimes." Although his opinion has swayed few people thus far, he wants to "stay visible and look at it in the long run. I may try to make this an issue in the next city election."

Raaflaub's solution is a simple one: put all parking spaces in the hands of private entrepreneurs. The free market would then solve the problem in its own way. "Or the city could set parking rates according to their market value. Then people would make their own economic decisions, and there would be no need to have a parking ticket enforcement system." Raaflaub admits that parking rates would rise. "But then people would build more structures."

No one else ever showed up for the Stop-Tow meeting in the library basement. Outside, Raaflaub headed toward the parking lot. He has sold his VW bug and bought a huge, faded mid-Seventies Ford. It looks out of place among the sleek, smaller cars of the Eighties. The knight climbed in, wheeled out of the lot, and drove off.

Correction

In our last issue, we incorrectly stated that "CATV's annual operating budget is now close to $280,000 for all three channels." The actual CATV budget is $188,560. The near-$280,000 figure cited refers to both the CATV and the administrative/regulation budget of the Office of Cable Communication.

The city's fancy new police radio system

The police love it, but the public can no longer listen in.

The police of Ann Arbor, Saline, and Milan and the county sheriff's department are scheduled to switch over on February 1 to new radios and a jointly funded 800 megahertz radio system designed by Motorola. The change, says Ann Arbor police lieutenant Dan Branson, will correct many serious and long-standing problems of the city's present seventeen-year-old radio system. The new state-of-the-art communications net will also make police operations more secretive.

The Ann Arbor police now communicate over much lower frequencies, around 150 megahertz. The county sheriff's deputies use frequencies even farther down the scale, near 30-50 megahertz. Police and sheriff's deputies can talk to each other only through the coordinating help of a dispatcher. In addition, these relatively low frequency radio waves don't effectively reach geographic low spots and don't always provide clear channels during bad weather. Occasionally Saginaw police radio communications bleed through into local police communications.

But the present system's greatest problem, says Branson, is that Ann Arbor police bands are overburdened. Radios in patrol cars currently offer four communication channels. One is a rarely used statewide frequency reserved for emergencies that carry officers outside their normal jurisdiction. Another becomes fully tied up on football Saturdays and during Art Fairs or other traffic-snaring events. The remaining two channels, says Branson, are consequently severely crowded, which occasionally puts officers in the dangerous position of being temporarily cut off, unable to communicate with backup vehicles or duty command.

The new system will make a dramatic difference. Ann Arbor patrol cars will have eight channels for talking among themselves and—for the first time—another eight over which officers can

communicate directly with their counterparts in Saline, Milan, and the county. This capability will be especially important in handling emergencies that require response from various jurisdictions.

Officers will also never have to wait to communicate. The new radio system employs a computer-coordinated procedure that automatically finds an open frequency over which to transmit. Such sophistication attests to Washtenaw County's growth—and to growing crime. High frequency trunking systems are common only in highly populated, largely urban areas, including Detroit, Pittsburgh, Miami, and the state of New Jersey.

The city and county each are spending close to $ 1 million on the project. (Saline and Milan combine for only about 10 percent of the shared costs.) The radio trunking system's transmitter is now in place on the city's radio tower off Sunset Road, at one of the county's highest elevations. "As soon as we can justify the cost," says city administrator Godfrey Collins, the system will double its capacity and, department by department, take on all other city communications. The Ann Arbor Fire Department could switch onto the system within a year or two.

Thus far, tests of the new digital high-frequency system show that it reaches all parts of the county with a strong, clear signal. Strict Federal Communications Commission boundaries bar the use of similar frequencies within a seventy-five-mile radius of Ann Arbor, so police on patrol will no longer be confused by directions from Saginaw. Branson expects that many police operations will run more smoothly, too, because transmissions will reach deeper into parking structures and enclosed buildings.

The system is also built to frustrate criminals. Each new radio has its own identification signal, without which it can neither receive nor broadcast. With the old system, a stolen police radio could be used to intercept police communications. But a radio with the new system, says city radio engineer Bill Folski, "can be put to sleep" simply by programming the transmitter to ignore its identification signal. Not only can the radio no longer transmit, but neither can it pick up police conversations.

One group, however, stands to lose out with the new high-tech system: those who own police band radio scanners. High-quality scanners available now for around $100 do not receive frequencies in the 800 megahertz range. More potent scanners that could pick up transmissions from the new system (and also discussions over cellular phones, which also use very high frequencies) retail for around $500. But even they won't be able to monitor police conversations. The trunking system constantly shifts transmissions over varying frequencies. Bill Folski says he doubts anything currently for sale could track these shifts.

Lieutenant Branson feels little sympathy for those who want to hear police transmission and soon won't be able to. "We see it [the new system's secrecy] as a benefit. We're concerned about those who use scanners to enhance criminal activity." ■

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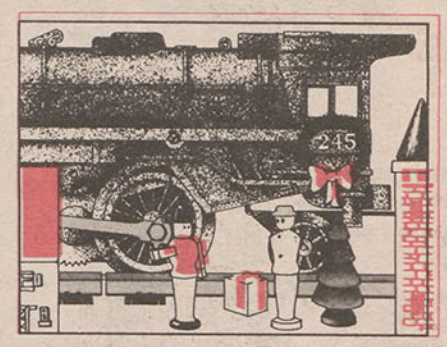

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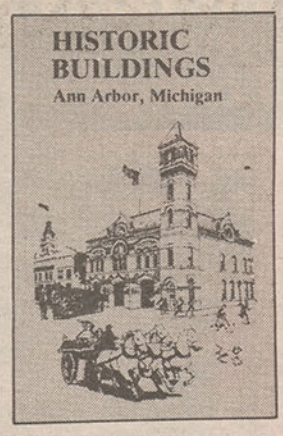

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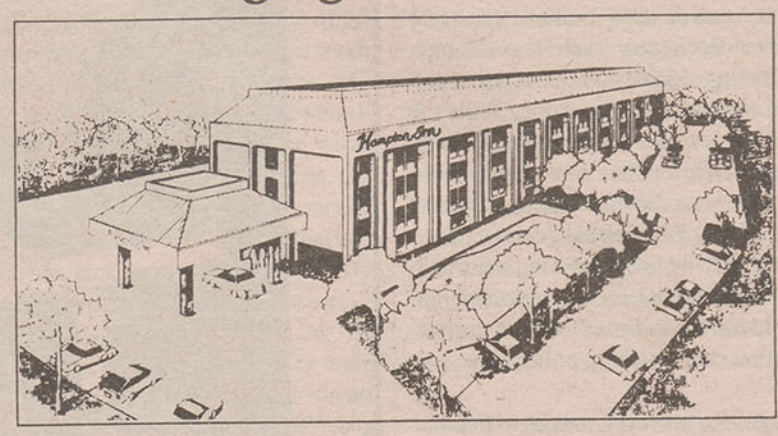

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PETER YATES

PETER YATES

Tower Plaza at Liberty and Maynard: the move to turn its 307 apartments into condominiums has created growing protests.

Tower Plaza goes condo

A case of rampant gentrification?

In November, investors perusing the classifieds in the *Wall Street Journal* and *USA Today* could see an ad urging them to take advantage of the "best investment condo opportunity in Michigan." Alumni and parents of U-M students were similarly propositioned in the *Michigan Alumnus* magazine. The attractive spot? Tower Plaza, Ann Arbor's tallest building, whose 307 rental apartments are scheduled to be converted imminently to condominiums.

Tower Plaza was built twenty years ago by Ann Arbor developer Jack Stegeman and the late General Motors heir Harding Mott. Rents are relatively high—currently $400 to $800 a month. Still, the building's central location at the corner of East William and Maynard Streets, just a block from the U-M Diag, has attracted tenants with a wide range of ages and incomes. One local realtor sums up the occupants alliteratively as "students, senior citizens, and shrinks," because U-M students live side by side with retirees (many of them former U-M employees), while the biggest single group of office tenants consists of over fifty psychiatrists and psychotherapists.

Tower Plaza tenants learned the building was going condo only shortly before investors around the country. In early October, photocopied notices were slipped under their doors, informing them that the building had been sold. According to the notice, residents had just ten days to make a $1,000 deposit if they wished to buy a condo in the building—with no guarantee that they would actually be able to keep the unit they presently occupied.

The buyer, PreMark Associates, is a company formed just last August specifically to develop and market the Tower Plaza condos. Dick Wooley, PreMark's sales vice president, is a Georgian who says he's been involved in a previous condo conversion near the University of Georgia, and new construction in Hilton Head, South Carolina, and Bloomington, Indiana. The five other members of the group have also been involved in condo conversions elsewhere, Wooley says. He says he hasn't been authorized to reveal just who those partners are and where they have been active, beyond the facts that PreMark's president is named J. Mark Caldwell and that one principal is from Ann Arbor.

What Wooley is clear about is his unabashed desire to tap into what he sees as a lucrative Ann Arbor real estate market. "Ann Arbor was our number-one choice in the country," he says, "because of the quality of the town, the quality of the life-style, and the amount of disposable income available."

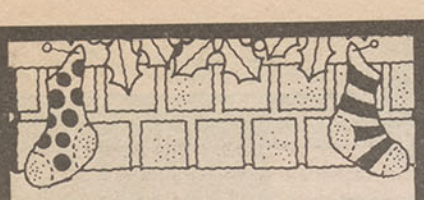
PreMark's sales materials for the Tower Plaza condominiums clearly cater to an upscale audience. They stress planned new amenities, including a $1 million remodeling package described as including a redesign of the entrance area, a health club, and renovation of the lobby to include "marble flooring and a brass and oak concierge desk." Wooley estimates that sales prices for Tower Plaza apartments will range from about $55,000 to $85,000 for efficiencies and one-bedroom apartments and from about $120,000 to $160,000 for two bedrooms.

So far, conversion of rental apartments to condominiums in Ann Arbor has occurred slowly, and predominantly in small buildings. The biggest downtown condo project to date, the just-completed Sloan Plaza next to the Campus Inn on Huron Street, has only thirty-two units. But Wooley speaks confidently of his ability to sell over three hundred expensive condos. "I wish I had another building next door," he says, asserting that he sold $7 million worth of units in the first seventeen days alone.

At least one other realtor agrees that Ann Arbor may really be a hot enough market to support the huge number of units PreMark wants to sell. "People wondered if the Ann Arbor market could support condominiums," says Doug Smith of the Edward Surovell Company. "Sloan Plaza answered their questions. The sales even amazed people in the real estate community."

Whether all the sales Wooley reports will actually materialize isn't certain, however. Because the legal work needed to create individual condominiums had not yet been completed when the sales announcement was made in October, sales could not be legally completed at the time. The initial $1,000 deposits collected then are refundable. A great majority of Tower Plaza's psychiatrists and psychologists have made the deposits, says a psychologist speaking for the group, but many are not sure they'll actually remain. The feeling, explains the psychologist, is that "it was the only option we had. We hope it will work out, but we have some serious concerns we want PreMark to address before we buy anything."

Some tenants cite dissatisfaction with the building's heating and air conditioning systems and a lack of insulation. Others are disconcerted by the fact that they would not be guaranteed the purchase of their own apartment. Jeffrey Powers, who has rented space on the twenty-fifth floor for his hairdressing salon for eight years, estimates that he has invested more than $20,000 in design and construction costs. But when Powers inquired, he says, he was told by PreMark that the entire floor had already been sold



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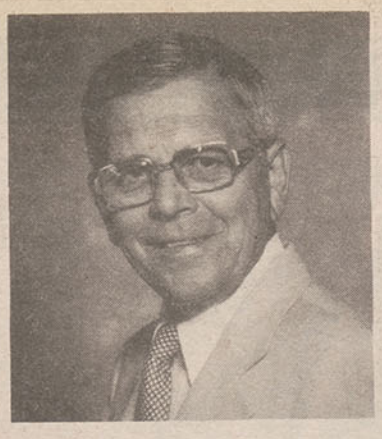

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Though PreMark insists that only a handful of tenants has been upset about the proposed conversion, many residents have been meeting privately to discuss their concerns. Many say that they simply can't afford the cost. At a City Council meeting in October, Ronald Rollet, a handicapped former U-M faculty member who heads the Tower Plaza Tenants' Association, testified that PreMark's asking price for his one-bedroom unit was $86,000. Even with conservative estimates of mortgage costs, taxes, and condo association fees, Rollet estimated that it would cost him $1,100 a month to buy the unit—a 57 percent increase over his current rent. Another tenant, Dora Borenstein, denounced the new owners as "robber barons" and characterized their abrupt demand to make deposits as "a studied approach whose primary purpose was to create panic and manipulate and intimidate people."

Rollet and Borenstein were urging council to adopt an ordinance that would require landlords to provide a minimum one-year notice before removing rental housing from the market. In other parts of the country, condo conversion has foretold gentrification and led to a proliferation of expensive shops and services. PreMark's national sales pitch has many observers wondering what Tower Plaza's conversion of already expensive apartments to considerably more expensive condos will mean to the nature of the community. Councilwoman Kathy Edgren, one of the sponsors of the notification bill, says she is concerned that "a lot of people may not be able to buy in and live in Ann Arbor. I think a lot of people in Ann Arbor want the city to be a diverse place, and with this kind of conversion, I don't think it will be."

Other states and cities have taken strong positions in favor of renters affected by conversions. Some require that a certain percentage of tenants within a building approve the conversion. Others grant at least a year's grace period to all residents. The strictest ordinances in the country are in Santa Monica, California, and Cambridge, Massachusetts, which virtually ban the eviction of tenants in many converted buildings.

But even if the Tower Plaza conversion really proves to be the wave of the future in Ann Arbor's gentrification, it is doubtful that the proposed ordinance would actually provide much aid to Ann Arbor's affordable housing forces in dealing with condo conversions. While Santa Monica and Cambridge have strict local laws limiting conversions, those are possible only because California and Massachusetts explicitly permit localities to pass such regulations. Michigan's law, on the other hand, explicitly states that it preempts any local regulation. Although a group of handicappers and senior citizens (including Borenstein but not Rollet) enjoy somewhat better protection, Michigan law allows most tenants to remain only for the greater of 120 days or the balance of their lease after a conversion.

—Ruth Bayard Smith

ERIM's big expansion

A target of one anti-nuke movement, it gets a boost from another.

We were in the right place at the right time with the right technology," says Mike Holter, executive vice president of the Environmental Research Institute of Michigan (ERIM). The military research lab on Plymouth Road has seen revenues more than double in the past two years to $40 to $45 million in the fiscal year ending in October. Behind the boom is a big increase in military spending to develop new weapons—particularly the extremely accurate "smart weapons" that are an ERIM specialty.

ERIM'S weapons research has been controversial in Ann Arbor for years. Once a part of the U-M, it owes its independent existence to intense student protests against it during the Vietnam War. Originally it had been the U-M's Willow Run Laboratories. It was split off from the university in 1972, after the U-M responded to protests by limiting military and classified research.

Starting the new entity's name with "Environmental" wasn't entirely deceptive. For years, Willow Run had specialized in the electronic collection of geographical and environmental data. But the choice probably had more to do with the name's peaceable ring than any desire for precise nomenclature. Currently, 85 to 90 percent of ERIM's research is performed under classified government research contracts, the overwhelming majority of them with the Department of Defense.

SUZANNE COLES-KETCHAM

ERIM vice president Mike Holter: his company's revenues have doubled to over $40 million in the past two years as the Pentagon seeks more accurate non-nuclear weapons.

Local high-tech boosters speak glowingly of ERIM'S formidable research capabilities. Sixty percent of its staff hold advanced degrees, and the great majority of its research, even on classified contracts, is published openly. In addition to its own work force, dozens of spin-off companies have been created by former ERIM employees, most recently in Ann Arbor's flock of machine vision firms.

Local peace activists, on the other hand, have long opposed ERIM's fundamental role in what City Councilman Lowell Peterson summarized a few years back as "war research." ERIM was a primary target of the unsuccessful 1984 campaign to declare Ann Arbor a "nuclear-free zone."

ERIM strongly opposed the nuclear-free zone campaign, donating $10,000 to its opponents. But according to executive vice president Mike Holter, a different anti-nuke movement—this one within the Pentagon itself—is a major force behind ERIM's recent growth.

ERIM, like similar research and development centers around the country, has benefited from surging Defense Department spending on new weapons. "The Vietnam War was funded in two ways," says Holter. "Number one, by running up debts, but number two, even more, there was a ten-year period in which we stopped developing new weapons for all practical purposes." The Reagan administration, worried that the Soviet military is catching up technologically, has poured money into weapons development.

But the factor that has helped ERIM in particular grow so swiftly, says Holter, is its long-standing expertise in gathering and analyzing physical data—particularly data about military battlefields. That reconnaissance data, combined with computer guidance systems, is raising the prospect of a new breed of "smart" weapons so accurate that they can destroy military targets with conventional explosives instead of nuclear warheads.

"We went into nuclear weapons to begin with because we didn't have the accuracy," says Holter. "The argument now goes that we would like to get rid of nuclear weapons entirely, because if you use them, you sort of shoot yourself in the foot, with the fallout. Plus they contaminate the area so you can't go into it. The Pentagon, for its own purposes, has very strong motivations to avoid the use of nuclear weapons."

According to Holter, the development of smart conventional weapons is now a major part of ERIM's work—and a major factor in its ongoing growth. Last summer, ERIM expanded into the former Velsicol Chemical building on Green Road, just around the corner from its existing building on Plymouth. The Velsicol building and a newly built wing between the old and new structures increased its floor space by two-thirds, to almost 150,000 square feet. And with a staff that has swelled to nearly seven hundred people, the controversial lab is now one of the biggest employers in Ann Arbor.

—John Hilton

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K Knives, holder...Kugelhopf...kitchen scales
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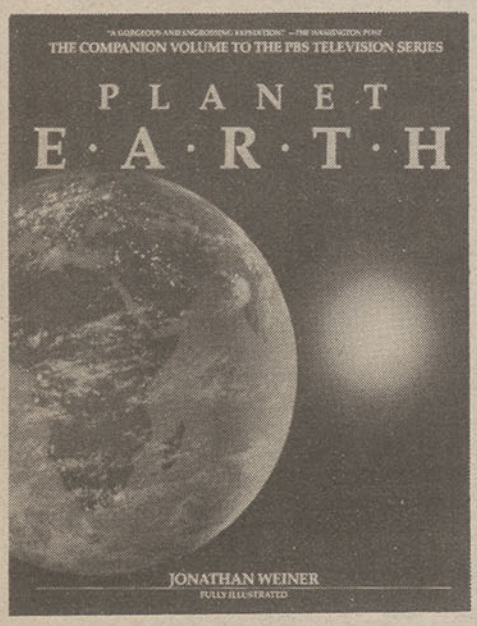

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ANDY SHELLY

Huron High School's new principal, Joetta Mial: she's encouraging teachers and counselors "with time and money and supplies" in the effort to lower the dropout rate.

More dropouts ahead?

Tighter, tougher schedules will challenge students.

Worries are surfacing that the local high school dropout rate will rise when the full impact of new graduation requirements hits the system over the next three years. The school board recently gave final endorsement to newly required academic courses like Non-Western Civilization and Economics and Human Behavior, that will be phased in over the next two years.

Trustees reacted with concern in November when they learned that Vocational Education head Earl Shaffer was predicting that the new requirements "will have the largest effect on the least able students and will result in greatly increased numbers of these students electing to drop out of school altogether."

Shaffer's key worry, stated in a memo to the superintendent, is the impending reduction in elective courses. Starting next fall, high school students will have time for many fewer electives. Shaffer fears students will be unable to explore vocational areas like shop, graphics, metalworking, and auto engines before selecting a career path. He also warns that students who have to repeat academic courses in order to amass enough credits to graduate will now be hard pressed. They may have trouble taking vocational courses in addition to their academic repeats. Demoralized, they may drop out of school, losing the chance to prepare for a good post-high school job.

To bolster his views, Shaffer cites a national report, a grim study titled "With Consequences for All," recently issued by the American Association for Supervision and Curriculum Development. The report warns that increasing high school requirements may have dire results. "Borderline students may drop out of school earlier and in greater numbers," it suggests, since many "have not been well served by the traditional academic subjects." Vocational programs will dwindle, as will student employability, and the community will suffer. The only hope, says the report, is for schools to develop programs that "actively engage all students in their common curriculum."

That is the goal of Ann Arbor teachers, says curriculum planner Richard Stock. He believes the new courses will be designed to enable students to succeed. And support programs are being developed by teams of teachers and counselors to help any who falter.

Several programs are already in place. For example, a computer spots all students with low CAT scores. Their teachers are alerted to provide needed help, says counseling head Letitia Byrd. Students who receive low midsemester grades routinely receive counseling and, with their families, develop a plan to improve, Byrd says.

A positive trend in district high schools is the insistence this year that all students be in class during the school day rather than smoking or chatting around the building. Huron's infamous "Wall," where smokers gathered, is now spectacularly quiet under new principal Joetta Mial. Another anti-dropout move is a drastic dive in the number of high school suspensions, down from 244 in 1984-1985 to 102 last year. Principals are trying to find approaches to reduce suspensions even more. "In-house" suspensions, for example, can keep students in school and learning while they are being disciplined.

The teachers' union is developing a dropout prevention program that will enlist local retirees to work on a one-to-one basis with lagging students. The unusual approach is underwritten by National Education Association members nationwide, who chipped in a dollar each to create a $1.4 million fund for anti-dropout pilot efforts. The local program is one of just eight in the nation to win an initial grant. It is spearheaded by TLC director Carol Tice and twenty-six teachers, whose pupils will work with the mentors.

A final look at one high school, Huron, demonstrates the energy that staffs around town are putting into the struggle to solve the dilemma of the "at-risk" student. Jane Johnson, Huron's guidance director, says the staff decided to use some of its discretionary money (earmarked for "at-risk" students) to hire a resource teacher, who is available full time to work with teenagers who are having academic or personal problems.

A large group of Huron staff members is also developing a leadership class that next semester will give twenty-four influential students class credit for work on personal issues, school problems, conflict management, and planning. A similar program that Johnson says the staff is "extraordinarily proud of" is The Peers, a growing cadre of students trained, fifty a semester, as peer helpers who can give support to other students with personal or family problems that may be affecting them in school.

Johnson adds that this year several after-school tutors are also available for students who want help. A substance abuse counselor from the Ann Arbor Community Center works at the school one day a week. And the Huron staff is planning a Child Study Team that will assemble a social worker, counselor, psychologist, the resource teacher, and others to discuss individual students who may be "slipping through the cracks," Johnson says. The impetus for that comes from the district's new head of special education, David Yamamoto, who is encouraging Child Study Team development around town.

"Suddenly everything is burgeoning," Johnson notes. She attributes much of the change to principal Joetta Mial and her encouragement of new programs. "If someone wants to try something, she's supportive—and not just with encouragement, but with time and money and supplies. And district-wide, there's support for the needs of kids. The reorganization has also helped: everything doesn't have to be the same anymore. There is Letitia Byrd's encouragement of in-service for counselors, the chance to grow professionally, and what we've done ourselves. You want to do it all *now*," she says. "It's an exciting but overwhelming time."

Benjamin's closed sessions with the school board

They may sometimes breach the Open Meetings Act.

The school board and Superintendent Richard Benjamin are meeting behind closed doors at least four times this fall to discuss an agenda item billed as "Superintendent's Evaluation." A casual observer might conclude that the district's full-throttle, change-agent superintendent was in trouble with his board, but this seems far from the case. In fact, the repeated meetings are simply the latest in a series of unusual sessions in which Benjamin and the trustees get together privately for some frank give-and-take about his—and their—performance. Since Benjamin's arrival in mid 1984, these frequent evaluations, held at his request, have occurred no less than four times a year. Each typically spans several weeks, fitting in before and after regular public sessions.

Benjamin says the sessions are meant to model for administrators and teachers a new kind of collegial evaluation. During the closed meetings, the trustees look at the progress of the district and Benjamin's role in making it happen. They scrutinize his style, strategy, and priorities. In turn, he may note the hindrance or help his efforts have received from board members. These probing sessions are a far cry from the stilted public appraisals of earlier superintendents, which left concerns unstated on both sides.

These frequent closed-door sessions, however, raise questions. Are decisions being made and understandings reached in private that could and should be made in public? Are procedures being adopted, timelines adjusted, and goals for the district altered—all inappropriately? Are elected trustees privately agreeing to change their public conduct? If so, such

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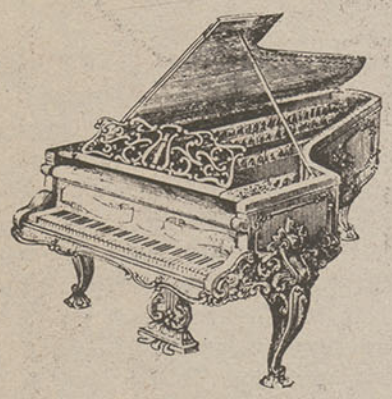

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actions in closed meetings of the full board may well contravene the state's Open Meetings Act.

Legality aside, is it healthy for the board and superintendent to focus so extensively and constantly on their mutual "performance"? Perhaps they and the district would be better served if they simply got on with the job.

Before 1984, the closed evaluation sessions would clearly have violated the state's Open Meetings Act. The state aimed to keep the public's business visible by rigorously prohibiting most private sessions. But city councils and school boards argued that frank closed-door meetings were needed to keep city managers and superintendents on the right track. So, despite protests by Perry Bullard and other legislators, the state legislature amended the Open Meetings Act in 1984, the year of Benjamin's arrival. Public bodies can now meet privately "to hear a periodic personnel evaluation of a public officer . . . if the named person requests a closed hearing." Sue Ianotti, a lawyer in the state attorney general's office, says the courts "construe the law strictly, to limit the situations that are not open to the public." Extraneous topics like salaries, for example, cannot be discussed.

Board vice president Lynn Rivers, an independent minded trustee who has long served as Benjamin's gadfly, is confident that the meetings are legal. She says she and other members keep their discussions focused on evaluation, using Benjamin's "Action Plan." A detailed, ten-page document, it is filled with tasks like "Identify curricular problems," "Facilitate two-way communication with staff and students," "Secure additional resources (adopt-a-school, grants)," "Maintain positive behaviors," and "Expand 'pacing' skills" (slowing the pace of innovation in response to pleas from overextended teachers and administrators).

The evaluation sessions also deal with a "pay for performance" plan that has led trustees into discussions of salary matters in their private sessions. The merit-pay arrangement augments Benjamin's $75,855 salary with a potential bonus based on the extra achievements he can pull off. Last June, Benjamin garnered a 4 percent bonus and a 3 percent raise, based on his performance.

Trustees decided this fall to work out in advance the exact achievements they will reward next spring. "We wanted to clarify ahead of time what we would look for in measuring the superintendent," says Bob Wallin, now serving his second year on the board. He says the trustees worked at length to narrow Benjamin's key priorities. Finally, they selected just four goals: find better ways to group students for instruction, improve instructional supervision, increase staff-community participation in school-level decision-making, and improve organizational practices districtwide. The board will reach "closure" on these objectives in public in December, but the trustees' basic discussions have already taken place. Wallin reflects that in hindsight this narrowing and ordering of

SUZANNE COLES-KETCHAM

School Superintendent Richard Benjamin: his closed-door meetings with the school board have, he feels, improved his job performance as well as the performance of the trustees.

the superintendent's goals might have been conducted in public. So might other elements of the discussion. "I think a few times we may have crossed a thin line there," he says. "It's hard to keep it focused on *him*."

The trustees seem convinced of the worth of the painstaking evaluations, although they plan to cut back to three a year. Lynn Rivers and newly elected trustee Dan Halloran admit that at first they were uneasy with the frequent sessions. "Every time we turned around we were doing feedback on the superintendent's performance," says Rivers. But she has concluded that the private meetings are beneficial to Benjamin, the board, and the district. They nip in the bud misunderstandings that might otherwise become full-fledged complaints or grudges.

Halloran agrees that the process yields a better working relationship. And scholarly trustee Bob Wallin, an LS&A counseling director at the U-M, says that to his surprise he has come to regard the sessions as "very valuable." He describes his conversion this way: "A year and a half ago I'd have said, 'I'm not a process person, I'm interested in the *substance*. Just get it done!' But the more I've learned about the way things work—I found last year quickly—if the process isn't pretty clear up front, it's very difficult to reach the ends that matter most."

"Getting the process clear up front" is a passion with Richard Benjamin. He is a devotee of organizational effectiveness theories and books, from the futuring work of the late Ron Lippitt, to *In Search of Excellence*, the business management blockbuster by Tom Peters, to his newest enthusiasm, *Productive School Systems for a Nonrational World,* by Patterson, Purkey, and Parker, hot off the press and already folded into Benjamin's presentations and memos. The superintendent, whose favorite admonition to teachers and administrators is "Monitor and adjust," is positive that his work, too, must be constantly monitored and adjusted with the help of his collegial huddles with his employers if he is to do his best work for the district.

The morning after an intensive November evaluation session, Benjamin came to work ebullient, his step springing with renewed energy. He said with smiling fer-

SUZANNE COLES-KETCHAM

vor, "I'm just so glad I work for people who are willing to give me this kind of support."

Victorioso de analfabetismo

Sloganeering Nicaraguans have educational ideas for us.

An Ann Arbor teacher and a school administrator, Joyce Chesbrough and Leroy Cappaert, were among the delegation that visited our Nicaraguan sister city, Juigalpa. They returned in November sobered by their experiences in an educational scene far different from that in the well-heeled Ann Arbor schools. They had seen people struggling to teach each other to read, poorly equipped high schools running three shifts a day, teachers in danger of murder and kidnapping, and a Nicaraguan approach to literacy that may be useful in Ann Arbor classrooms.

HEATHER MOFFATT-PRICE

This Nicaraguan banner, which translates, "Nicaragua: Victory over Illiteracy," is a symbol of that country's concerted effort to promote literacy.

Chesbrough teaches Latin American history at Pioneer High and is a former Republican council member. She says Nicaragua is riding on the crest of a Crusade for Literacy, which began in 1980, "when children, even young ones, went out to the agricultural areas to teach reading and writing." The government claims that the bootstrap operation cut the 53 percent illiteracy rate to 13 percent in a few years time. " 'I'll teach you and you teach others' is still the pattern," Chesbrough says. Teachers are often just a few levels above their students. She saw a group of young teachers, themselves just twelve or thirteen years old, in charge of three hundred elementary children. The elementary youngsters took turns reciting dramatic poetry, a popular pastime.

Books are hard to come by, says Chesbrough. Many people learn to read from newspapers. High schools often have a four-hour evening shift for adults after two daytime shifts that run from 7:00 a.m. to 6:00 p.m. Teachers may work two five-hour shifts a day.

The literacy campaign is part of an effort to build national pride and identity, says Chesbrough. "If you're starting a new society, that's a thing you have to do. You have to bring the people together. Slogans and banners exhort citizens to help each other out: "Service to one is service to all," and "Soy alfabetisador"—"I'm fighting for literacy." It is not unlike what we did in the United States, says Chesbrough. "The American Revolution was a very messy business." Just a third of the colonists supported it, and we had to stir up national spirit in our new country. "If you believe the foundation of a democracy is people learning to read and write and think for themselves, you'd think Americans would be supportive."

Leroy Cappaert, also a former council member and a longtime Ann Arbor elementary principal, found his visit to Nicaragua moving. He spoke of the experience from his office in school headquarters, where he is Executive Director of Planning and Information Services. "It's an overwhelming thing, a nation at war," said Cappaert, "—to see education in that context. In a high school classroom you'd see thirty-five to forty children, just four of them boys." But Cappaert found that "under nearly unbelievable conditions, children are regarded highly, and education at all levels is important. People have a reverence for education that does not exist here."

Cappaert was stirred by the educational philosophy that underlies the literacy campaign. Brazilian theorist Paulo Freire, who has started literacy movements in several Latin American countries, has also guided the Nicaraguans. "Literacy is not whether you can compute or read," Cappaert was told. "You become literate when you can express what you value, when you respect yourself and gain a sense of your own life."

Freire has found that poor and oppressed peasants often fail to learn. He believes they are deterred by their own fatalism and sense of powerlessness. When they begin to see the misery in their lives as the result of situations they might alter, they become more confident and begin learning.

Freire feels that people learn best from one another, in a group without a formal teacher-pupil relationship. He also believes that education is never neutral. It either conditions students to accept their lot in life or frees them to question and change things. It is said that for Freire "change, experience, and learning" are necessarily intertwined and equally important.

Freire's discoveries of the blocks to learning created by fatalism and hopelessness may be relevant for Ann Arbor teachers. Many are trying to figure out how to get better results with local students from hard-pressed low-income families.

Superintendent Benjamin commended to the school board the new "measure of literacy gains" Cappaert had brought back from Ann Arbor's sister city. "It's a sensitive definition we can learn from," he said. Students who are truly literate would "know themselves and be able to cope with their environment and derive meaning from it." These factors go far beyond the narrow "reading and writing" measures the schools have traditionally used. ■

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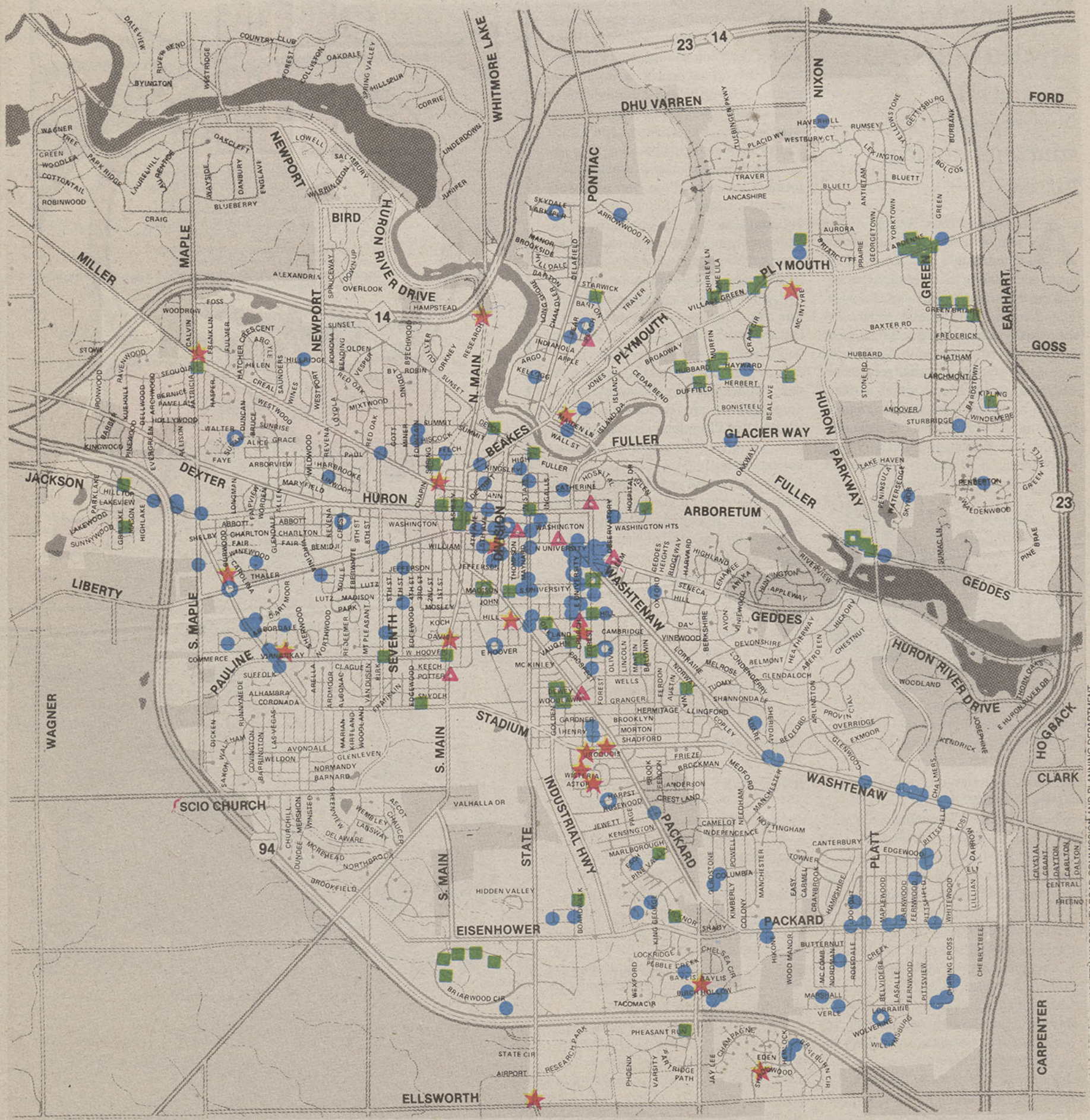

BASE MAP SUPPLIED BY WASHTENAW COUNTY ROAD COMMISSION AND PLANNING DEPARTMENT

KEY

- Burglary
- Attempted Burglary
- Sexual Assault
- Attempted Sexual Assault
- Vehicle Theft
- Attempted Vehicle Theft
- Robbery

These are the major crimes and attempted crimes reported in Ann Arbor during October. The map shows the location *within one block* of all burglaries, vehicle thefts, sexual assaults, and robberies (including both strong-arm and armed robbery). If you have information about any of these crimes, please call the Ann Arbor Police Major Crimes Section at 994–2850.

OCTOBER CRIME TOTALS *(includes attempts)*

	1986	1985
Burglaries	137	105
Sexual Assaults	8	10
Vehicle Thefts	61	48
Robberies	18	11

*mpts)

1985
105
10
48
11

Juvenile crime trends

Often, the police aren't informed.

A recent larceny arrest at Huron High revealed a lot about the local juvenile crime scene. Someone ripped a radio out of a car parked in the school's lot. The suspect was a Huron student who not only had the missing radio but also possessed nine other pieces of recently stolen automotive audio gear. In addition, right after he was arrested by the city police officer permanently assigned to Huron (another officer is posted at Pioneer High), the suspect told her that he had just gotten rid of four hot radar detectors. In an attempt to locate the owners of the recovered equipment, the AAPD ran a computer search for all reports of larcenies from cars within the previous five weeks. That printout alone produced *230* separate stolen items. Police believe that many of these were stolen by juveniles.

Rip-offs from cars are just a portion of the crime that the AAPD's juvenile division confronts. Since 1981 the office—which comprises two detectives and a social worker—has undertaken a program of "diverting" young offenders from the criminal justice system, with an emphasis on working with runaways. The program is aimed at preventing a teenage brush with the law from leading to adult criminality. It emphasizes early detection of problem behavior and the use of various local social agencies to correct it. The decision to withhold a juvenile from the court system and to pursue instead other less formal avenues is made on a case-by-case basis. Generally, someone is eligible only if they've never before been in the courts here or elsewhere. And if a divertee is ever again officially referred to city police, he is automatically sent to juvenile court.

Detective Thomas Caldwell estimates that only "five or ten percent" of the kids he diverts are ever seen by his office again. Moreover, he says, the city's runaways have been reduced by half during the program's first five years.

Despite such success, delinquency continues to be a big part of the local crime picture. The juvenile division receives between seventy and one hundred twenty new cases per month. One of the biggest problems is that these police contacts are coming too late in the game. "School disciplinary difficulties that are also violations of the law are usually dealt with in the school," explains Detective Caldwell. "Sometimes that works and sometimes that doesn't. After four or five offenses, they're kicked out of school. *None* of those are ever brought to the attention of the police. So we have no documentation as to what that kid's been involved in." In-school problems can remain shielded from the police because school discipline policies usually state that no matter what the offense, the police will be notified only at the educators' discretion. "When [the juvenile] next does something in the community," Caldwell comments, "then we treat him as a first-time offender, when in fact he is not. Maybe we can help him, maybe we can't. I would submit to you that our chances would be much greater if we had the first contact with him."

In Ann Arbor most of this invisible criminality occurs at the junior high school level. One reason for this is manpower limitations—the AAPD doesn't have officers assigned to the junior highs. Another reason is that one of the most common early offenses is shoplifting, and a surprising number of stores in town still refuse to prosecute shoplifters. "A couple of years ago, I told the security manager at one store that wasn't calling us on shoplifting: 'Give me the names of the last ten kids you cut loose,' " Caldwell recalls. "Seven out of the ten had prior police contacts, and four of them had six or more contacts. And he's brooming them right out the door!"

The AAPD is about to introduce one change that is sure to cast more light on juvenile crime: soon all juveniles arrested will be mentioned by name in the departmental daily summary sheets. (The courts are required to maintain confidentiality, but the police are not.) From the summary sheets it's a short hop to the pages of the *Ann Arbor News*. "To be honest, we haven't been telling the truth for *years*," Caldwell states. "We haven't been telling anybody what these kids are doing. Maybe some parents might get their attention drawn to this. And people do have the right to know what's going on out there."

Most insiders feel that another big component of the difficulties posed by juvenile crime is that Michigan's present system of treating kids differently until they turn seventeen has failed to keep up with the times. (A state senate committee considering juvenile law reform recently took testimony in Ann Arbor as part of its statewide investigation.) Today kids are physically growing faster and have access to cars, money, drugs, and weapons that

Delinquency continues to be a big part of the local crime picture. The juvenile division receives between seventy and one hundred twenty new cases a month.

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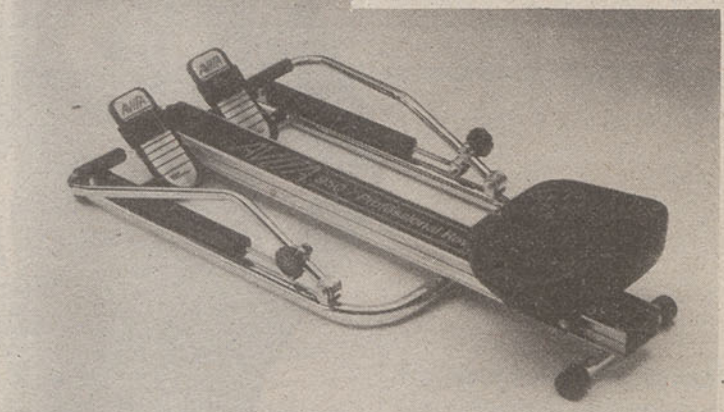

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was unheard of even ten years ago. Yet it's still very difficult to try a minor as an adult. To do that, the offender must be at least fifteen and the crime in question has to be a felony. This means that misdemeanors (like assault and battery) and fourteen-year-old felons continue to slip through. Here as elsewhere, the dilemma is worsened by the scarcity of juvenile detention facilities. Because of fiscal problems, the county recently asked the probate court here to reduce its detention space at the juvenile facility on Platt Road to twelve beds. "For us to say that we've only got twelve kids in Washtenaw County that should be in detention is a ridiculous statement," Caldwell maintains.

In fact, unprecedented numbers of kids are taking to local streets ready for trouble. Besides larceny from inside autos, another fad crime is stealing hood ornaments. Currently the most prized trophies come from Mercedeses, BMWs, and Dodges. They are frequently worn as zipper pulls and belt buckles. And an alarming proportion of Ann Arbor's new generation of young thugs carries weapons now—running the gamut from lock-blade knives to numchucks and throwing stars. "Golf clubs are a favorite thing to carry now," Caldwell reports. "These kids know what they can be busted for and what they can't be busted for. We passed a city ordinance that says that if you carry a lock-bladed knife and the blade's so long, you can be arrested, or if you have a sheath knife so long, you can be arrested. The word gets out on that pretty fast. Now, what do you bust a kid for who's going down the street carrying a golf club or carrying a cane?"

Two Detroit bank robbers caught

The attraction of Ann Arbor

Recent FBI arrests of two Detroit men solved both of Ann Arbor's September bank robberies. Each man is suspected in a separate holdup of the Michigan National Bank branch on East Stadium near Washtenaw. And each is being formally charged in bank robberies elsewhere in Michigan. It is also believed that they may have teamed up in still other bank jobs. One reason that Detroit bank robbers are making the hour drive here to ply their trade may be that the Detroit bank scene is tougher to beat. "There's been a dramatic increase in Detroit bank security measures," observes one FBI agent. "So what are you going to do if you're going to rob a bank? You jump in your car and drive somewhere else, like Ann Arbor." But even so, the prospects for getting away with it aren't good. According to one ongoing FBI study, 85 to 90 percent of all Michigan bank robbers get caught.

—Scott Shuger

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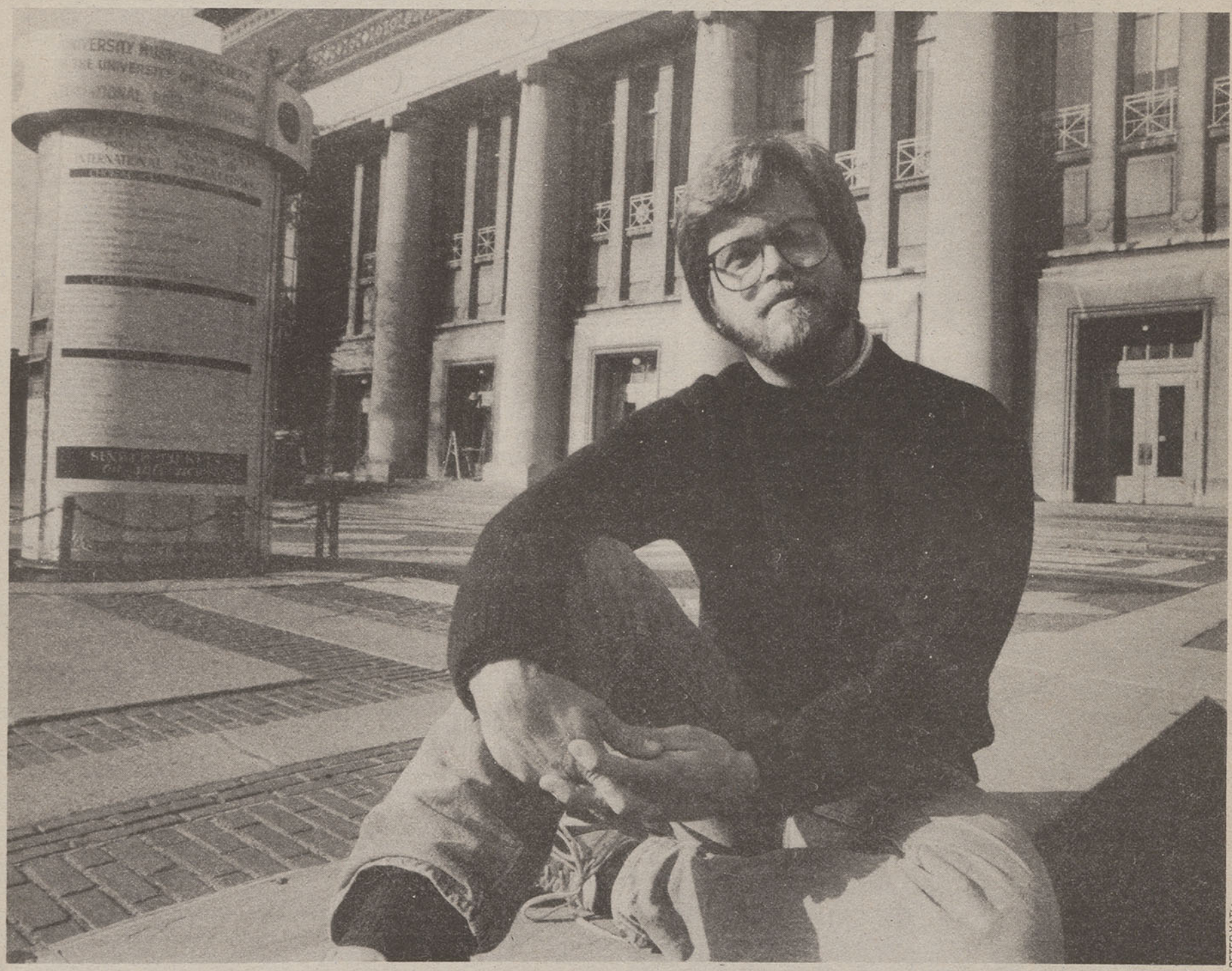

PETER YATES

Music critic Jim Leonard

A music purist exasperates many with his acerbic reviews.

Ann Arbor News music critic Jim Leonard, on some days the most unpopular person in town, hugs his baby daughter and gives a rundown of a slow week in the life of a reviewer. Four short articles on coming musical events, followed by the Twice Festival, featuring music by former Ann Arbor composer Robert Ashley, which Leonard appraises approvingly as "kind of haunting." And then there was international piano virtuoso Vladimir Ashkenazy. All Ashkenazy lacked, recalls Leonard, in his dispassionate, pontifical tone, is "style and grace.

"He just bashed his way through the 'Wanderer' fantasy," continues Leonard, who is also the manager of the SKR Classical record shop on Liberty and the former manager of Discount Records. "That piece deserves more, because otherwise it will fall apart." Still, Leonard notes, relenting, "He did the Schumann F-Sharp minor sonata fabulously. Anybody who can play Schumann well is okay with me."

And so it goes. After three and a half years on the job, Leonard has sat through—sometimes squirmed through—more than two hundred musical events: everything from the May Festival—whose opening concert two years ago he panned so fiercely that University Musical Society Director Gail Rector countered with an ad in the *News* featuring a *favorable* review—to the Ann Arbor-based baroque ensemble Ars Musica (which, complained one letter writer, Leonard praises to excess).

If an Annie award were given for the town's most opinionated critic, Leonard, many feel, would be a shoo-in. He scathingly reviewed pianist Andre Watts last winter, attacking Watts's playing as "repulsive." That resulted in a furious splashing of ink on the *News* letters page. One indignant fan called Leonard a "sick man." His subsequent assailing of ninety-three-year-old classical guitarist Andres Segovia ("The ghost of a great performance deserves only exorcism," Leonard wrote) triggered another outcry.

Leonard, who remains cool even when he spouts off, says the criticism doesn't faze him. But he does express an exasperated wish that "people would get it out of their heads that just because I write an *occasional* nasty review means I must be a nasty guy."

Bearded and baby-faced, Leonard, thirty-two, looks anything but virulent as he bends over his infant daughter, Claire, in the immaculate dining room of the family's west side house. (Leonard's wife, Marcia, a nurse, is at work at U-M Hospitals.) Claire's cooing and crying blends into the sounds of Brahms's First Piano Concerto. "It used to be impossible not to have music on, but now I can live without it," says Leonard, who has a master's degree in music theory from the University of Michigan. "I've got the standard repertoire memorized. I don't know if that sounds arrogant or not, but it's not arrogant to people who listen to music all the time. Sometimes it's a curse because you've got this little tape in your skull repeating ten bars."

The chief frustration about music reviewing, explains Leonard, is that it can't be done. "You can't really talk about music in terms of words. You wind up with all this ridiculous shorthand for what you're talking about, like 'profound.' That's a word you hate to use, but it's hard to know what other words to use when we're talking about the greatest art form in the world!"

But Leonard's bouts with the impossi-

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ble (he often writes eight reviews and articles a week), are bolstered by a computer-bank memory that makes his taking notes during a performance unnecessary. He does minimal revising, and he usually completes a review within an hour and a half. "I try to write from beginning to end as fast as possible," he explains, "to be able to do it on a stroke of inspiration."

As the *News*'s chief classical reviewer, Leonard writes up mainstays like the University Musical Society concerts and the Ann Arbor Chamber Orchestra. Although he says reports that he disdains rock have been greatly exaggerated, Leonard is a purist. "You can't listen to rock and roll your whole life because it's such a limited repertoire of emotions. But," he says, his voice rising in mock despair, "most Americans get stuck in perpetual adolescence! Yes, perpetual adolescence! It's just easier to feel the two emotions that rock expresses so brilliantly—rage and horniness."

Leonard's vehemence is one reason he generates controversy. The critic's critics claim that he is too idiosyncratic and, on occasion, too harsh. Says one Ann Arborite prominent in local music, "Leonard can hear sloppy playing where lots of critics can't. But he personalizes, and he tends to take a sledgehammer when he really doesn't have to be that vicious."

People with a lot at stake, University Musical Society Director Gail Rector and U-M Music School Dean Paul Boylan, decline to talk for the record about Leonard. A professor at the U-M School of Music complains, "He smacks of academia. I think he's learned everything in the library or from listening to records." The professor feels Leonard unfairly compares live music with the "perfect performances of a record."

Leonard calls this criticism "shallow. The inspiration of the moment is the important thing," he insists.

Fellow *News* music critic Gerald Brennan, who picks up the classical slack from Leonard, says Leonard is attacked just because he won't kowtow to the sacred cows on the performance circuit. "Jim won't be fooled," he says. Both Brennan and Leonard suggest that Ann Arbor audiences aren't as musically savvy as they might like to think. Says Brennan, "That May Festival concert (which featured the Philadelphia Orchestra with guest conductor Aldo Ceccato) was the worse professional concert I've heard. And then [after Leonard's review] all these fur-coated women who dragged their sleeping husbands to it were up in arms." Says Leonard, "Compared to East Armpit, Idaho, I'm sure Ann Arbor audiences are really sophisticated. But New York this *ain't*."

Leonard says that he has only once regretted a review—his post-mortem on Andres Segovia. "This critic is moved neither by nostalgia or by sentiment," he wrote at the time. "I should have been nicer about that," he says penitently. "The poor guy is ninety-three."

On the whole, Leonard is much kinder to locally based talent than he is to national stars, something that also arouses controversy. "There should not be a double standard," protests one local performer, even though she has benefited from Leonard's reviews. Leonard looks uncharacteristically abashed at the suggestion that he is too *nice*. "Well, because they're local I will not go out of my way to destroy their careers," he says, adding quickly, "Not that I destroy anybody's career, for heaven's sake! But I do encourage local music. It's important to have performers in town."

Leonard is a born-again music purist. In high school in Cranford, New Jersey ("which is like where Charlie Brown grew up, I'm sure"), he played keyboards in local rock groups. He encountered Bruce Springsteen, another New Jersey rocker, while playing in bar bands in the early Seventies. Leonard, who met Springsteen briefly, describes him as "monosyllabic." For Leonard, the moment of truth came when he was eighteen and heard Mahler's Second Symphony. "I was sitting in my room with the headphones on, and all of a sudden I put on this piece and it was like, Wow! My God!"

Leonard studied piano, music theory, and English poetry at Rutgers, winning a prestigious Henry Rutgers Scholar Award in music theory. He did some writing and composing, which he downplays. "My grand illusion was that I was either going to be the next Beethoven or the next Dostoyevski." Leonard, who holds strong opinions about how music theory is taught—or whether it should be taught at all—does not dwell on his years at graduate school, explaining, "I don't want to sound too vituperative." He was much happier with his job at Discount Records, which he began during his first year in graduate school.

As manager of Discount Records, Leonard tried to tailor the chain store's stock toward the Ann Arbor market. He dramatically increased its stock of classical records. Leonard says the job at SKR Classical, which he began last spring, is much more to his liking. Not only does he enjoy greater independence in his new setup, but, he notes, "I'll never have to sell *Madonna* again." Leonard denies that he feels a "sense of competition" with his classical music neighbor down the street, the highly regarded Liberty Music Shop. When pressed, he points out that SKR Classical sells scores (Liberty does not) and that it has started offering some well-attended free seminars in classical music—Leonard, of course, hosting. "I have the opportunity to create the best possible record store in the world," he says of his long-term ambitions.

Leonard is satisfied with his musically-filled-to-the-brim days and nights. His is an intense existence. Asked what he does for fun, he says, "I am not a fun guy." But then it *is* fun for Leonard knowing that, after the stage is cleared and the hall is emptied, he has the last word. "My wife knows when I'll get in trouble over something I'm writing," he says cheerfully. "It's if I start laughing."

—Eve Silberman

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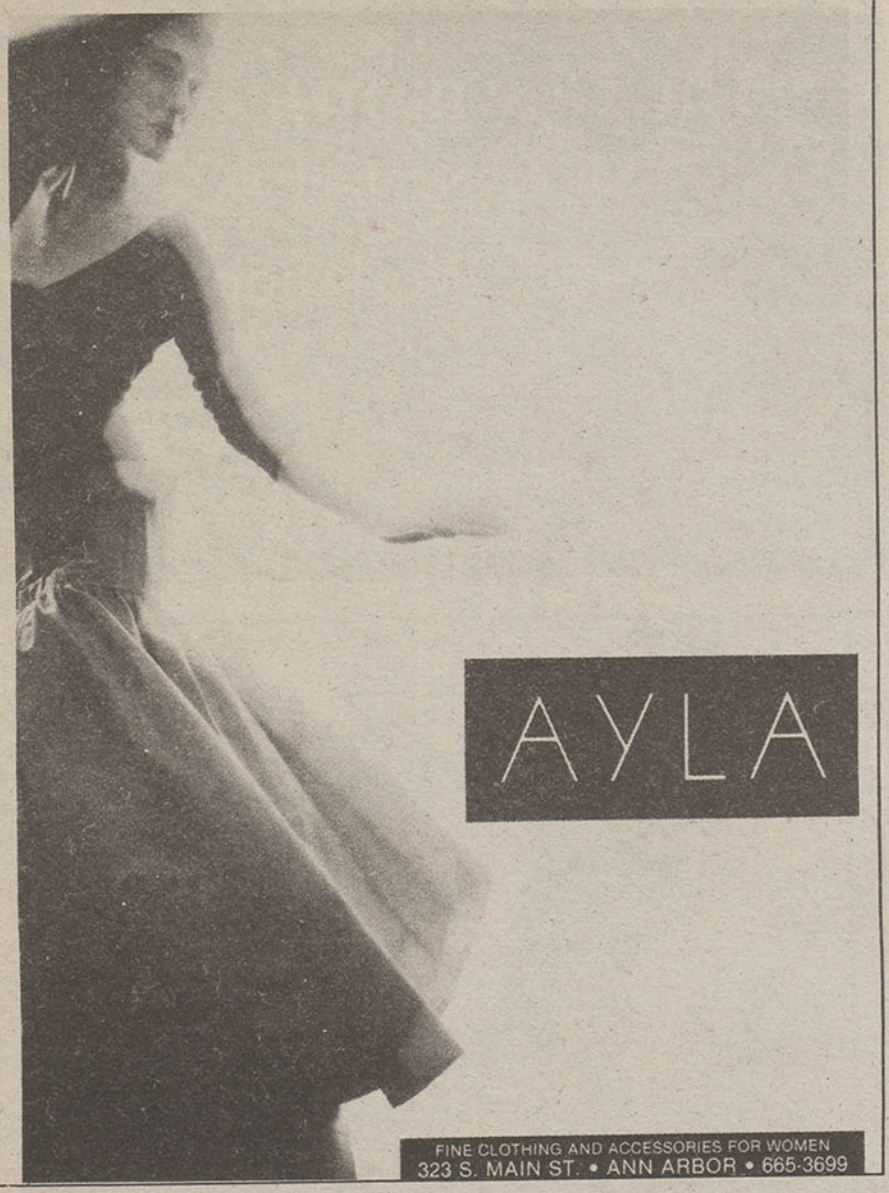
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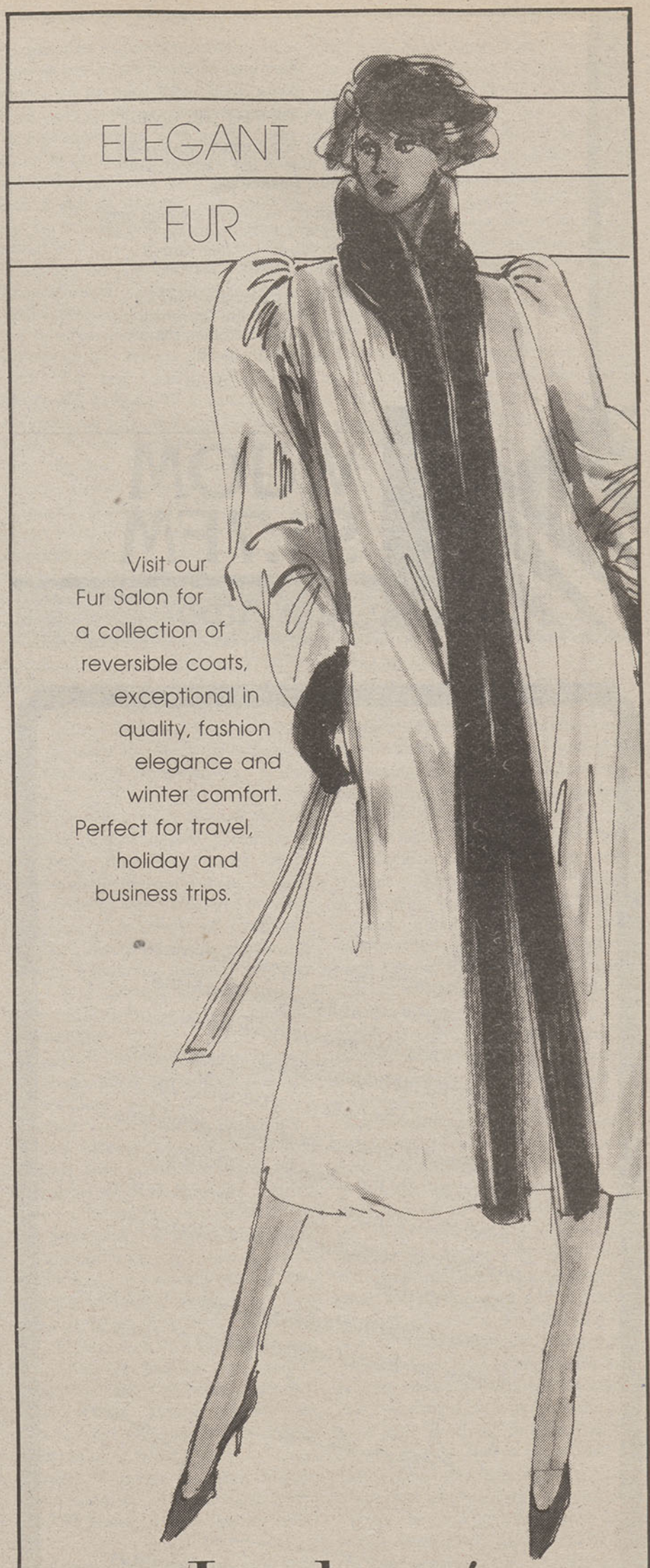
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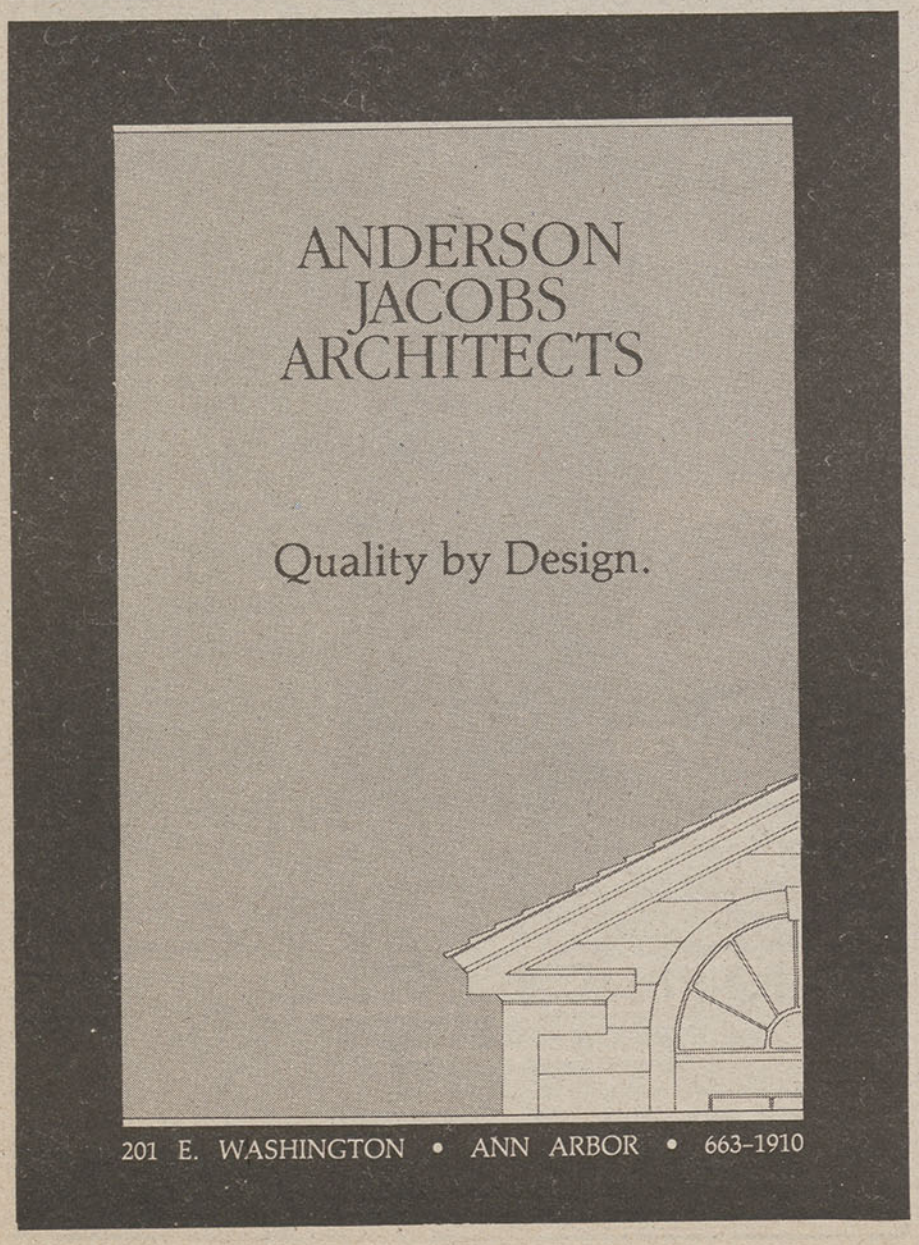
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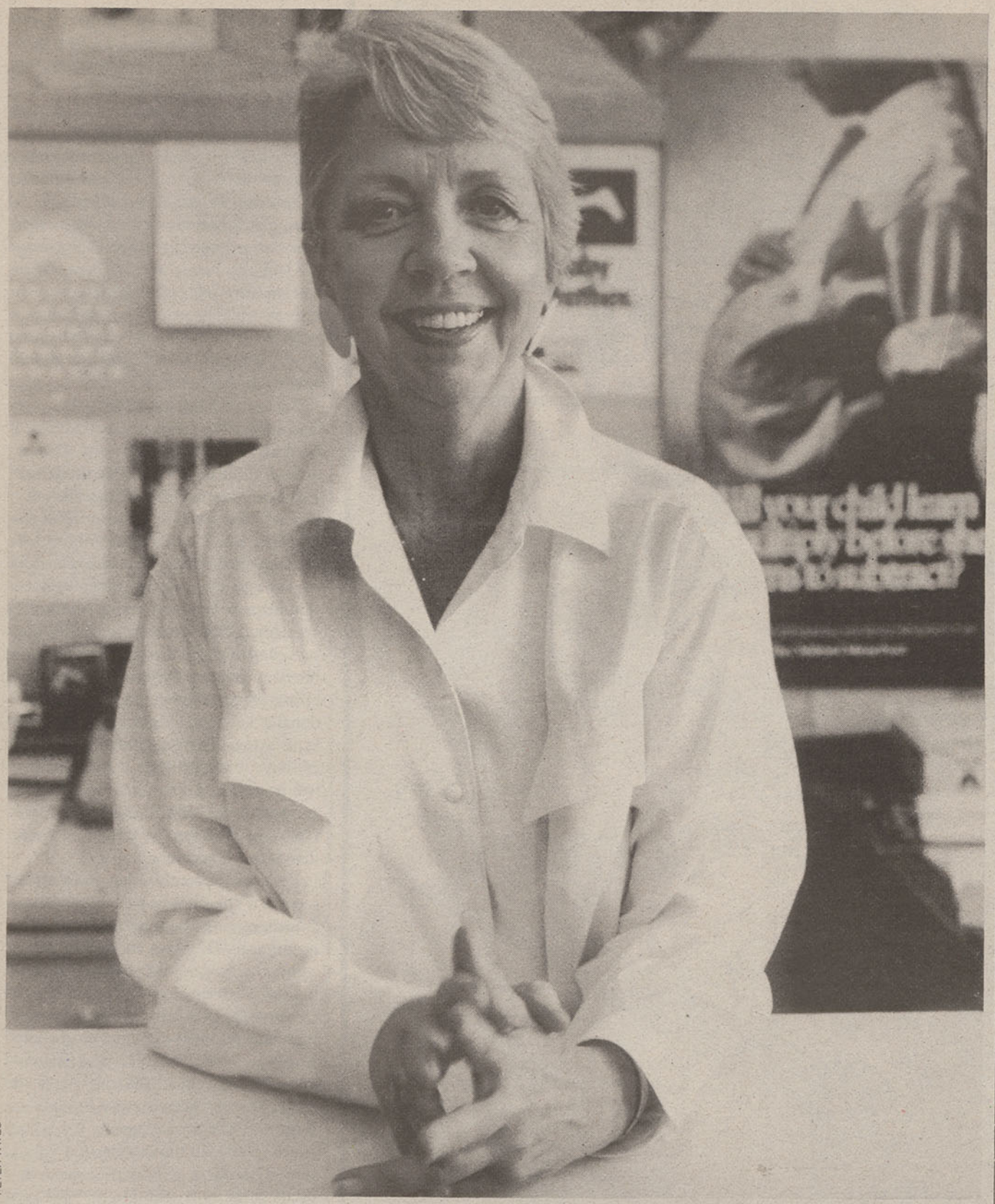

PETER YATES

Student-Parent Center Director Geraldine Peterson

An ex-nun, she is a no-nonsense friend of young single mothers.

Geraldine Peterson, director of the Student-Parent Center—an umbrella organization that helps young unwed parents in Washtenaw County—recalls that she used to feel self-conscious about telling people she was once a nun. "People asked me how I felt about wasting my life for twenty years. Then," Peterson adds with a smile, "I began to ask them what they had been doing for the past twenty years. That usually ended the discussion."

A no-nonsense champion of the underdog, Peterson has earned respect locally for her efforts toward improving the lot of teenage mothers. "The community is lucky to have someone like her working with a population that isn't very popular," says Washtenaw County Director of Social Services Ralph Carnegie.

Peterson has been director of the Student-Parent Center for thirteen years. Her attitude is upbeat, her approach pragmatic. She is motivated by surveys showing that more than half the teenage mothers who stay home with their babies become pregnant again within fifteen months. Peterson lays it on the line for the kids with kids. "I ask them, 'What do you want to do—go to school or go to work?' They go, 'Huh?' "

Silver-haired, delicately complexioned, and wearing a crisply tailored blue blazer, Peterson, fifty-seven, spent some rare time reflecting in her decidedly un-private office—a Mack School classroom that serves as administrative headquarters for the Student-Parent Center. On the bright pea-green wall are photos of babies in the center's infant day-care programs at Stone School and at the Perry Development Center in Ypsilanti. A poster cautions, "Don't make a baby if you can't be a father." Three staff people talk on the phones. Unperturbed by the lack of privacy, Peterson explains that her job involves everything from hustling for hard-to-get grant funds to leading a young parents' support group. She declines to speculate on the reasons why teenagers allow themselves to become pregnant. "I

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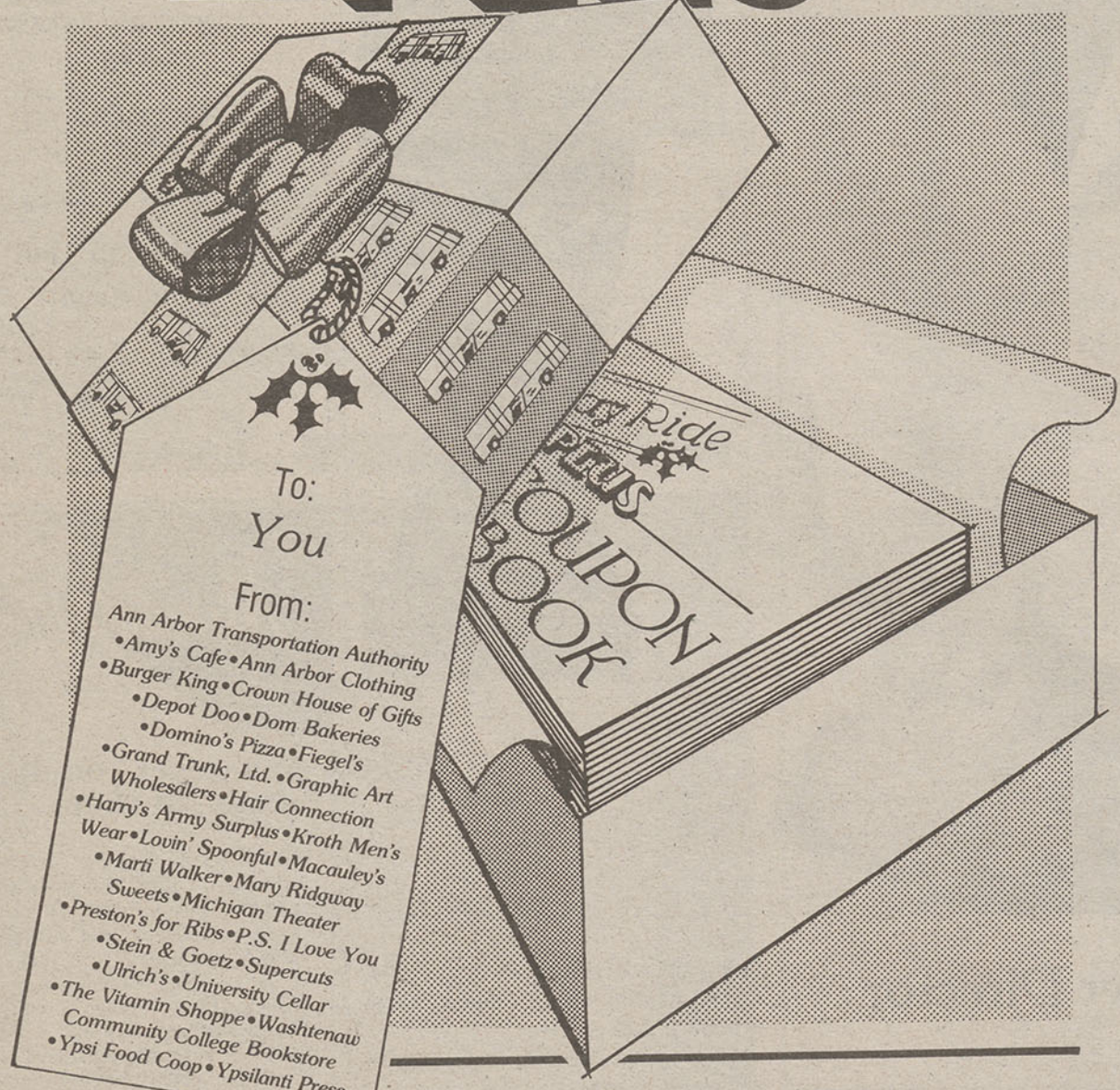

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used to know all the reasons, but after doing this for thirteen years, I don't know anymore. I think it's as individual and complex as human behavior."

Peterson leads an agency that is often the first stop for broke and frightened young single mothers. (While the center reaches out to teen fathers, few respond.) The Student-Parent Center offers a patchwork quilt of resources to young mothers aged thirteen to twenty-three. (The average age is sixteen to eighteen.) The resources include work internships, link-ups to vocational training programs, and transportation to school or jobs. When the need arises, Peterson herself gets up at 6:30 a.m. to drive the center's van.

But beyond its practical help, the center also answers an important psychological need of the new young parents. "Sometimes I think *we* are the 'Parent,' " says Peterson, referring to the center's name. Her staff of twenty includes VISTA volunteers, two of whom are former teen mothers themselves. They provide most of the day-in, day-out encouragement that helps young mothers stick with jobs or school. But Peterson sets the tone, says Mary Reilly, a member of the center's board of directors. Reilly recalls Peterson's efforts with the young mother of an emotionally disturbed little boy. "The mother kept saying, 'There's nothing wrong with my boy,' " recalls Reilly. "But Geraldine was persistent. And after six months, she got her to get help." The incident was typical of Peterson, says Reilly. "Geraldine is tough and very caring."

Peterson is proud of the center's track record. The nonprofit organization (which recently became a United Way agency) saw 221 teen mothers—and 15 teen fathers—last year. This was roughly half of all teen mothers in Washtenaw County. Of that number, slightly more than half returned to school or got jobs. The other half "are still trying to decide what to do," says Peterson. While the center doesn't keep extensive follow-up figures, Peterson radiates a sometimes startling faith in the resilience of young, unwed mothers. Optimism, she maintains, is the only way to go. "The teen mothers see themselves as young, energetic, the world at their feet," she says. "We can view them as they'd like to view themselves, or we can view them as a terrible problem."

Peterson's optimism was reinforced one afternoon recently when, in the course of doing errands and shopping, she ran into four center parents, each one busy at her job. She also draws satisfaction from being part of a larger, and in many ways successful, effort to help teen parents in Washtenaw County. Peterson points to figures indicating that nationally 20 percent of teen mothers remain in school; in Washtenaw County, 60 percent stay in school.

Some wonder how a former nun deals with issues of birth control and abortion. Peterson emphasizes that her job begins after the baby is born and that she doesn't influence the decision to give birth. But she acknowledges some major changes in attitude since she was Sister Mary Gerald

in a Cincinnati convent. While she believes "abortion is wrong," she also feels she has "no right to make that decision for other people." But this response still troubles her. "It feels like a cop-out," she says. "There is no easy answer."

Such ambivalence would have been considered heretical where Peterson grew up. She spent her childhood on a dairy farm near Louisville, Kentucky, in a world she describes as "narrow and very protective." She was one of eleven children in a devout, close-knit family. Her twin brother and two other brothers later became priests. The family's devoutness echoed that of the town, Loretto. "In a nine-mile radius, we had a Trappist monastery, a Dominican priory, and three Mother Houses," she recalls. "I knew just one Protestant when I was growing up. I don't know how he got there."

Peterson entered the convent in Cincinnati at seventeen. She recalls that her parents discouraged her from going to Louisville and getting a job, and she now sees her decision to become a nun as a result of her desire "to separate from my family and still be loved." During twenty years in the convent, Peterson did everything from cooking to training novices. She spent many summers in Appalachia, where she ran summer camps. Because the people there were startled by the nuns' outfits, Peterson and others "took off our habits long before it became an issue."

Peterson's decision at thirty-seven to leave the convent left her estranged for a couple of years from her twin brother, still a priest. But she herself recalls the decision as relatively uncomplicated. "I left because I was growing up," she explains. "I didn't think I could call someone 'Mother' and still be a mature person." After she left the convent, Peterson worked as a community organizer in Marietta, Ohio, and later as a human services administrator for the handicapped in Columbus, Ohio. Along the way, she earned a B.A. in psychology. Later, she earned her master's in Adult and Continuing Education from the U-M.

In an experience that helps her empathize with young clients at the Student-Parent Center, she shared a home with a close friend, an unwed mother. The contrast with life at the convent was jarring. "All the impersonal, structured cleanliness of the convent just made no sense in context with a baby," she says. "With a baby, you really get to be human."

For all the distance she has traveled, Peterson feels she has come full circle. Still a "committed Catholic," she is an active member of St. Mary's Student Chapel. She owns her own house and has the sense of "belonging" to Ann Arbor as she had to her childhood town. She is looking forward to a reunion next summer of her convent. For years, Peterson says, tensions existed between the many nuns who, like herself, left during the Sixties and those who stayed. "Now, enough time has passed, and I think everyone feels that we've all just made our choices and lived with them," Peterson says. "We're all at peace."

—Eve Silberman

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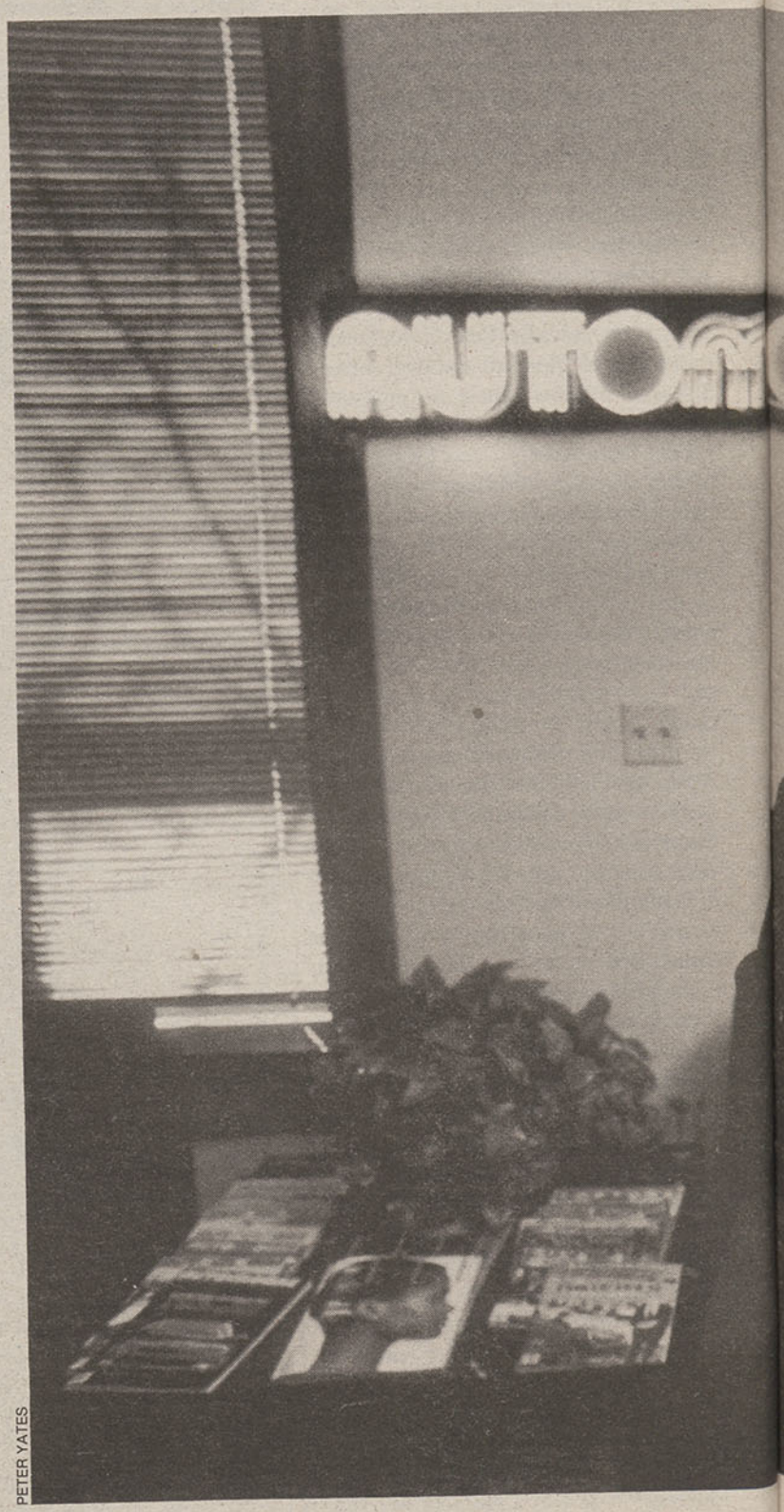
Launching

After building *Car and Driver* into the number one car magazine, David E. Davis left in a huff and joined Rupert Murdoch to start a brand-new, more upscale competitor. He's having to hustle far more than he ever imagined to make it fly.

By JOHN HILTON



PETER YATES

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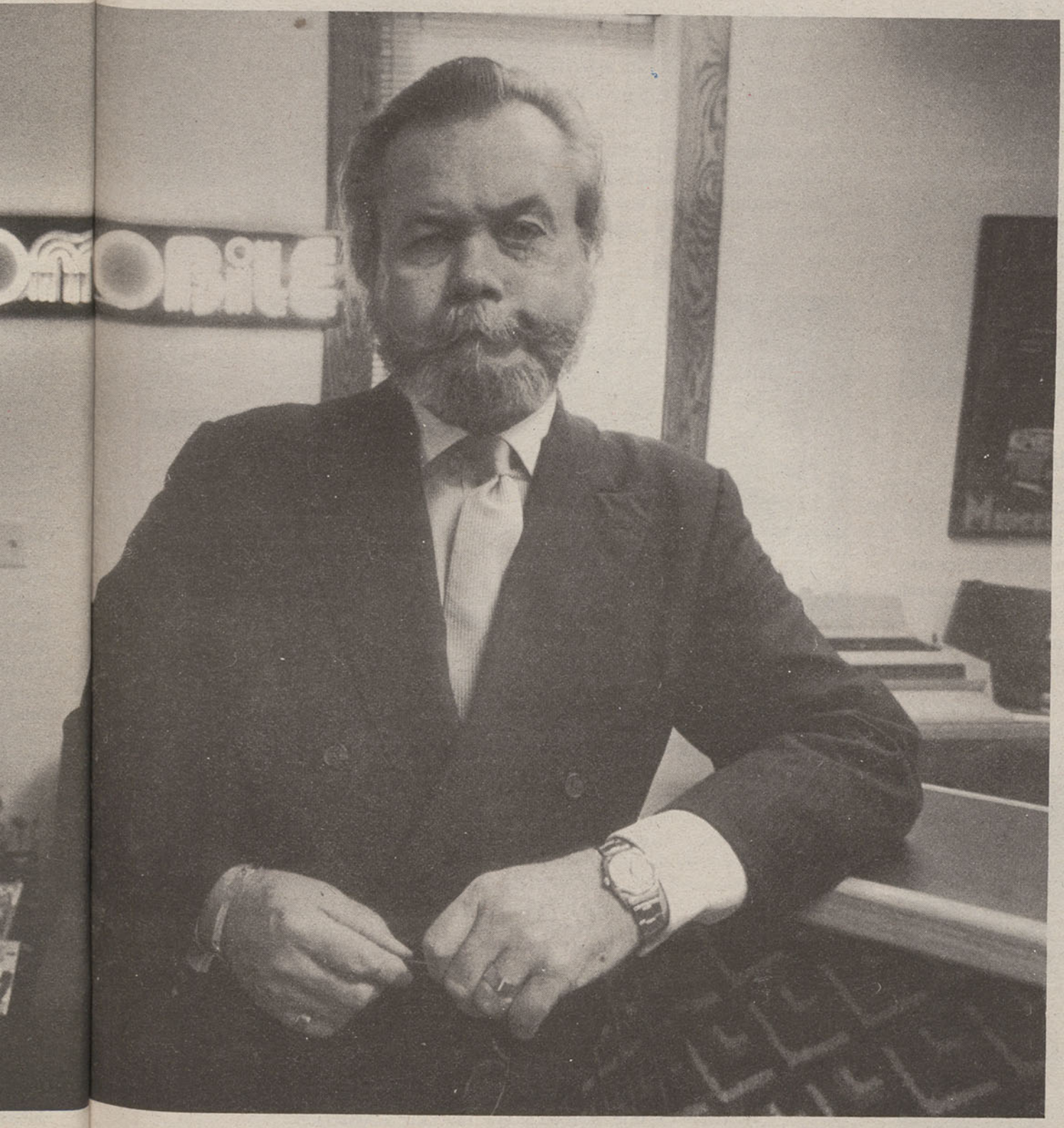

At an auto show in Los Angeles over Memorial Day weekend, a number of visitors were startled to spot David E. Davis, Jr., presiding majestically over *Automobile Magazine*'s booth. The bulky, nattily tailored Davis is instantly recognizable to many car nuts. Most know him from the fifteen years he published *Car and Driver*, which he built into the largest automotive magazine in America. *Automobile* was an unknown quantity, however, a start-up publication that had released its first issue just two months earlier. At *Car and Driver*, Davis had assiduously cultivated an image as a dashing, rather aloof gentleman of leisure—the kind of guy far more likely to be whizzing through Germany in a Mercedes-Benz than hustling sales on the floor of a California car show. Yet for four days straight, there stood Davis, chatting with visitors, answering questions, and personally filling out *Automobile* subscription orders.

Until Memorial Day weekend, Davis hadn't worked an auto show booth himself since he ran advertising and sales promotion at *Road & Track* in 1959. But three decades after breaking into automotive publishing, David E. Davis, Jr., is suddenly working very hard indeed. "Six-day weeks are the norm," he observes, "and seven-day weeks are not unusual." Besides writing for and editing the new magazine, he has courted advertisers, left issues of *Automobile* on car windshields, and hopscotched the country to perform scores of print, radio, and TV interviews.

Davis readily concedes that creating *Automobile*, Ann Arbor's second national car magazine, has been a lot tougher than he expected when he quit *Car and Driver* in July 1985. "I was really full of myself this time. I figured, 'Shit, man, you're fifty-five years old, you've been doing this since 1957—noooooo problem!' " he recalls,then abruptly bellows with laughter. "It turned out to be a hell of a lot more forbidding than I thought it was gonna be."

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PETER YATES

Business Manager Harriet Stemberger: Davis's assistant at *Car and Driver*, she was thinking of quitting herself after she discovered that *CD*'s new owner, CBS, wanted ten approvals just to buy a filing cabinet. She became the first of four *CD* staffers to follow Davis to *Automobile*.

After rushing in a mere six months from an empty office without desks or telephones to *Automobile*'s inaugural issue, Davis and a hastily recruited Ann Arbor staff of seventeen people are now comfortably ensconced in elegantly renovated quarters on the second floor of the old Pretzel Bell building downtown. But it is still anyone's guess whether they will survive. In attempting to attract hundreds of thousands of readers in a field already crowded with magazines, suggests *Auto-Week* editor-in-chief Leon Mandel, Davis "is playing a fascinating, exciting, and maybe slightly perilous game."

Automobile is run by Davis. It is owned, however, by Australian-born media mogul Rupert Murdoch. Murdoch is quite possibly the toughest businessman in modern publishing—"a bottom-line guy in the purest and most wholesome sense of the word," as Davis put it a few weeks after signing up with him in August 1985. According to Davis, his understanding with Murdoch is ruthlessly simple. He will be fired if *Automobile* loses $4 million in its first two years. He will also be fired if it fails to *earn* at least $2 million by the end of its fourth year, in 1989.

Life with CBS

If former *Car and Driver* owner Bill Ziff had remained healthy, *Automobile* probably would not exist at all. Davis and Ziff, who are the same age, have known each other since 1957. They first worked together in 1962, when Davis left a job writing Corvette ads at Detroit's giant Campbell-Ewald ad agency to run the then-ailing *Car and Driver* for Ziff's company. After five years spent turning the magazine around, Davis, burned out, quit. He subsequently returned to Campbell-Ewald. He rose to the rank of executive vice-president and member of the agency's board of directors—only to resign in 1976 to return once again to *Car and Driver*.

At Davis's instigation, *Car and Driver* moved to Ann Arbor from New York City in 1978. He hired new writers and oversaw the crisp, formal redesign that eventually boosted the magazine's circulation from 725,000 in 1976 to its current circulation of over 900,000 copies a month. Delegating much of the gritty, day-to-day work to his staff also allowed him to add considerable polish to a life-style highlighted by Concorde flights, European hunting trips, and hobnobbing with auto industry chieftains. Davis subsequently told a reporter that he had intended to keep the job "for the rest of my working life."

Then, two years ago, in the midst of a struggle with cancer, Bill Ziff put nearly all of his privately held magazine empire up for sale. Early in 1985, CBS's magazine division paid $362 million for *Car and Driver* and eleven other Ziff titles (among them *Backpacker*, *Stereo Review*, and *Modern Bride*). Just three months later, Davis announced that he was quitting.

Davis fired off telegrams announcing his resignation immediately after CBS filed a lawsuit charging Bill Ziff with fraud and misrepresentation. CBS's suit, which is still in litigation, claimed that the magazines' earnings had been overstated, thus inflating the sales price. But Davis says now that he would have left even without CBS's attack on his old boss. Under Ziff, he had wide latitude in running *Car and Driver*. It had quickly become evident that CBS planned to exercise much tighter control.

Harriet Stemberger, Davis's administrative assistant at *Car and Driver*, vividly remembers her discovery that merely buying a filing cabinet for the magazine would henceforth require ten signatures from the CBS hierarchy. "I was really thinking on my own of leaving CBS, because I just couldn't stand all the paperwork," Stemberger says. "It just wasn't for me—and I knew that he wasn't gonna last very long, either."

When Davis told her he was leaving and asked her to come along, Stemberger agreed—despite the fact that Davis had no immediate idea of where he was going. "We talked about it for a long time," recalls Stemberger. "He was inquiring into lots of different avenues of escape." Davis looked into buying an existing magazine, producing an American edition of the highly regarded British publication *Car*, and creating his own magazine from scratch. He was already making serious inquiries about financing when, at seven o'clock on a Friday morning, he was awakened by a telephone call. The caller, a former president of Ziff's magazine group, told Davis that Rupert Murdoch wanted to hire him to launch a new magazine.

Davis meets Murdoch

Like Bill Ziff, Rupert Murdoch is a close chronological contemporary of Davis's. Unlike Ziff, he is very much a self-made man. Starting with a group of lurid and profitable Australian newspapers, Murdoch has built a global publishing and broadcasting conglomerate with assets of nearly $5 billion. As vast as his holdings were, however, his magazine organization was far smaller and less bureaucratic than CBS's. The car magazine Davis was being asked to create would be one of just half a dozen Murdoch magazines. A wildly diverse group, it encompasses the *Star*, a supermarket checkout-lane tabloid, side by side with the toney *European Travel and Life*.

Rupert Murdoch "certainly violates all of the standard American notions about Australians," Davis commented a few weeks after their first meeting in July 1985. "He is not a tall, suntanned, strapping athlete who talks in a booming Australian accent. He speaks softly. He appears to be almost shy when you meet him."

Murdoch and his staff moved decisively to hire Davis and launch the new publi-

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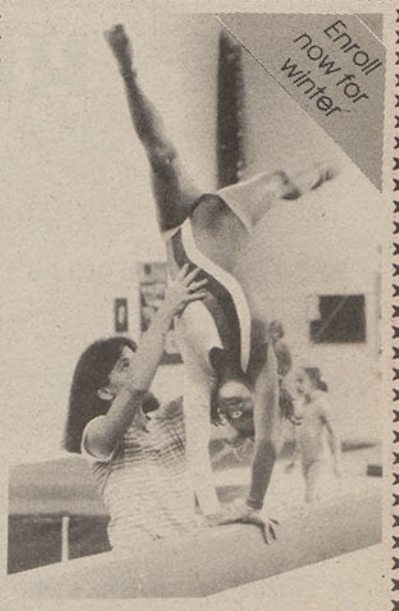

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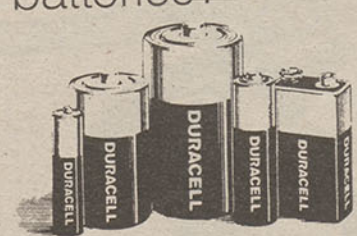

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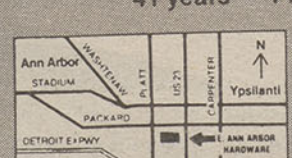

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"I figured, 'Shit, man, you're fifty-five years old, you've been doing this since 1957—noooooo problem!'" Davis recalls, then abruptly bellows with laughter. "It turned out to be a hell of a lot more forbidding than I thought it was gonna be."

cation. "It was just astonishing after our experience with CBS," Davis recalls. "If CBS had a corporate motto, it would be, 'We'll get back to you on that.' At Murdoch, everything is done in a single phone call or in a single conversation in a doorway or by a water fountain. They don't fool around." Davis got no ownership in the new publication and bet his job that Murdoch's rigid financial targets could be met. On the other hand, if the still-unnamed magazine flourished, he would share in its profits.

Even before the deal was completed on August 5, Davis and Stemberger began laying the groundwork for the magazine. They officially resigned from *Car and Driver* on July 31, 1985, and started work for Murdoch Magazines the next day.

That overnight transition wasn't exactly what they had in mind. "We were planning on starting September first," recalls Stemberger, who is now *Automobile*'s business manager. "We both quit at the end of July and were going to have a month's vacation. And about July twentieth, Marty Singerman, who at that time was president of Murdoch Magazines, told David that he wanted us to start on August first. David and I cried a lot about the month's vacation we didn't get, but August first, we were there."

Car and Driver is based in Ann Arbor because Davis, a Michigan native, persuaded Ziff's company to move it here. (Davis was born in Kentucky but grew up in Royal Oak, where his father, a skilled woodworker, repaired furniture for Sears.) Now firmly entrenched in a sprawling home (with a four-car garage) off Huron Parkway, Davis decreed that *Automobile* would be headquartered in Ann Arbor as well. He arranged for temporary office space from *Car and Driver*'s landlord, architect Don Van Curler. As a result, on August 1, he and Stemberger arrived in a barren office in a building on Hogback Road right across a driveway from *Car and Driver*'s headquarters.

Murdoch Magazines in New York would handle the actual printing of the magazine. But everything needed for the magazine's editorial staff—not to mention the staff itself—remained to be acquired. "I had already organized furniture and phones, which were going to be installed that day, but in the morning we were just standing around with nothing," recalls Harriet Stemberger. "When the wastebaskets arrived four days later, it was an event."

The blueprint for Automobile

While Stemberger ordered everything from Rolodexes to rubber bands, Davis wrote a draft memo outlining his plans for the new magazine. "My own writing and editorial style will form the original basis for the magazine's tone of voice and style book, with important contributions from Strunk and White, the *New York Times* style book, and the *Car and Driver* style book," he told his still-unhired editorial staff. "We will be conversational, will not take ourselves too seriously, and will strive to entertain as well as inform."

Davis dropped out of both Olivet College and Wayne State. He has traced his roots as a writer to the story-telling tradition of his mother's Kentucky family (among them his late aunt, Ann Arbor novelist Harriette Simpson Arnow) tempered by a patrician-styled supervisor in

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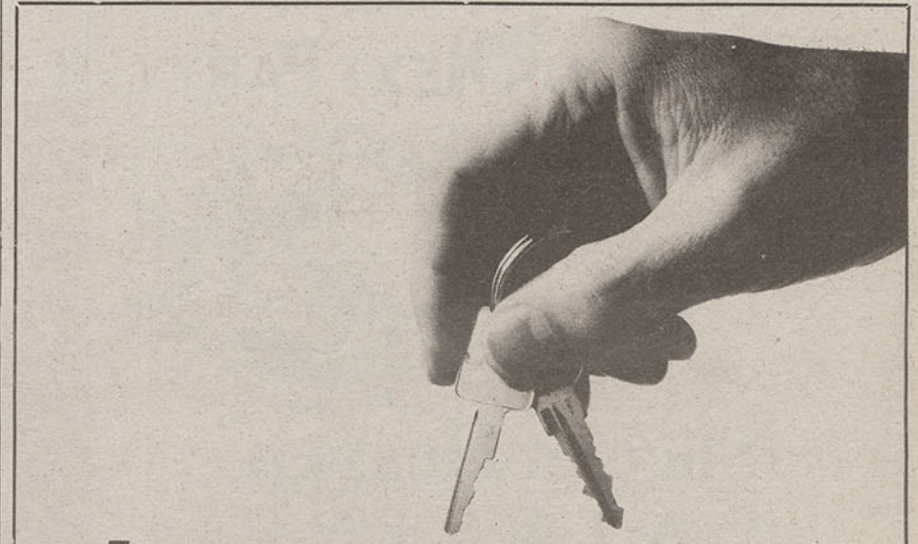

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Ad sales manager Mel Berger and his staff brought in $650,000 for the first issue in April, a figure Berger concedes is probably a record for the first issue of *any* magazine.

the purchasing department at North American Aviation. Davis wrote procedural bulletins for the California company around the time of the 1955 auto accident that drastically rearranged his face and terminated his career as an amateur racer. He subsequently learned about magazine publishing from Elaine and John Bond, the couple who made *Road & Track* America's first literate car magazine by modeling its style on the *The New Yorker*.

Davis emerged from that background with a shrewd ear for the American language and a vigorous delight in controversy. His writing style was easily strong enough to give character to a magazine. Unfortunately for Davis, it had already done so once before. Because his style was already deeply embedded in *Car and Driver*, language alone would not distinguish the new *Automobile* from its roughly one hundred established competitors.

Davis aimed to make his new magazine stand out from the crowd partly by ignoring humdrum, mass-market cars in favor of expensive, high-performance models. He also intended to adopt a much stronger visual style. "At *Car and Driver* the words always came first," he wrote in his August memo. "On this magazine the graphics will be of equal importance. . . . We will present better pictures of cars, and present them better than any other magazine in the world."

Davis wanted *Automobile* to reach no more than one-third to one-half of *Car and Driver*'s circulation of 900,000. His aim was quite specific, however. He wanted to attract the third or half of *Car and Driver*'s readers with the most money. Those richer readers (mostly men, of course) would help bring in advertisers of expensive cars and accessories. They might also be less inclined to fuss—as *Car and Driver* letter writers regularly did—that Davis spent too much time chronicling his favorite European hotels and other aspects of a life-style that no average reader could hope to emulate. Davis expanded upon his August memo in a September letter to Dodge national advertising manager Art Kesteloot. "Men's magazines have traditionally devoted five or ten percent of their editorial space to automobiles," Davis pointed out. "Imagine a car enthusiast's magazine that devotes ten percent of its editorial space to the good life, as it relates to automobiles."

By September, a steady stream of employees were crossing the driveway that separated *Car and Driver* from *Automobile*. (After considering the derivative name *American Driver*, they had officially named the new magazine in mid August.) *CD* associate editor Jean Lindamood, whom Davis hired out of a blue-collar job at Chrysler and whose manic style had made her one of *CD*'s most vivid personalities, became one of two executive editors at *Automobile*. *CD* copy editor Patti Eldridge quit to reappear as *Automobile*'s managing editor, and *CD* assistant art director Andi Stork was promoted to associate art director on the new magazine. Davis also hired away a group of free-lance contributors, including European correspondent Georg Kacher, William Jeanes, and ex-*National Lampoon* editor P.J. O'Rourke.

It's doubtful that anyone less charismatic than Davis could have persuaded so many people to quit the biggest magazine in its field for an unknown start-up. Jean Lindamood, for one, took the job in the face of *Car and Driver* colleagues' warnings that the dual editorship she was accepting was a formula for disaster. (Davis tried the same idea, unsuccessfully, after his return to *CD* in 1976.) Lindamood says she sided with Davis without a second thought. "I have a real intense loyalty to him, because he hired me in the first place against everyone's advice," Lindamood explains. "He gave me a chance, and he saw something that nobody else saw. I was ready to go with him—if he needed

some help, that would be great."

To handle ad sales, Davis approached *CD's* former New-York-based ad manager, Mel Berger. Berger, for reasons he won't elaborate, had left CBS shortly before Davis. "I was at my new job two weeks when David called me and said, 'Don't get lost, this is what I'm doing—I want you to work for me,' " Berger recalls. Art director Bob Forlenza, in turn, was recruited from Davis's old ad agency, Campbell-Ewald. "Last August, David called me and said, 'How would you like to be art director of America's newest car magazine?' " Forlenza recalls. Already an Ann Arbor resident, Forlenza was tiring of commuting to work in Warren. He was also intrigued by Davis's invitation to design a magazine that would look more like a glossy, coffee-table magazine like *Vanity Fair* than like any of the existing car books.

Jean Lindamood's co-executive editor, Kevin Smith, was recruited from the same job at *Motor Trend*. He had never considered moving to the Midwest. A third-generation Californian, he had wedged his way into the tight-knit fraternity of automotive journalists through small magazines like *Popular Cycling* and *Off Road*. But Smith took the job after a phone call from Davis and a visit to Ann Arbor in early September. ("People joke that it was the one nice weekend in September last year," Smith recalls.) "The opportunity really did look just too good to pass up. To work with him [Davis] for one thing, because he's clearly the grand master at this game, and to be in at the start-up of a serious publication and be able to mold it."

Smith lacked the personal background with Davis shared by the employees who had worked for him before. He speedily made up for lost time when, in a sudden and intense introduction to his new boss, he lived with Davis and his wife, Jeanne, for six weeks while searching for housing.

With *Automobile* scheduled to begin publication with an April 1986 cover date, there was no time to lose. Lindamood and Smith quickly hired associate editors Ronald Ahrens and John Stein. Ahrens, a Nebraska native, had been writing book reviews and running a community newspaper in Utah. Though his father was a race driver, he had virtually no background in automotive writing when he read about plans for the new magazine in *AutoWeek*. "Pretty much for kicks, I sent in a resume and a lot of clips," Ahrens recalls. "I never expected to hear from them—and six weeks later, Lindamood called and asked if I could be here Tuesday. I just about dropped over dead."

Harriet Stemberger had noticed the clippings Ahrens sent and brought them to Davis's attention. (One, named after a persona Ahrens used, was titled "Thudpucker's Favorite Dead People.") "I saw him as me," recalls Jean Lindamood—that is, a quirky individual who, over time, could develop into an out-of-the-ordinary automotive writer.

A 1983 *Detroit* magazine cover story on Davis labeled him "Hemingway on

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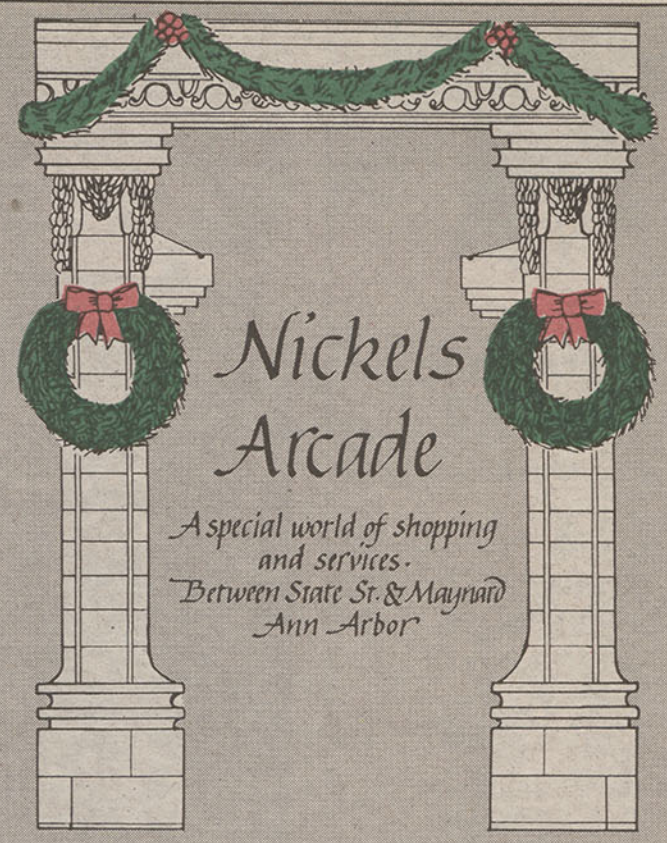

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PETER YATES

Automobile **executive editors Kevin Smith and Jean Lindamood. Smith, a third-generation Californian, was recruited by Davis from** *Motor Trend*, **where he was also executive editor.**

Wheels." Ronald Ahrens was reminded more of Theodore Roosevelt. "It was like working for Teddy," he says, recalling a Davis discourse to the effect that every man ought to know how to ride a horse, shoot a gun, and tie a fishing lure. Ahrens, who hides stubbornly original views behind a disarming, boyish exterior, eventually formed his own opinion about why Davis left *Car and Driver*. "I came to the conclusion that part of it was that he was pretty sick of that [editorial] group over there," says Ahrens. "He wanted to assemble a whole new corps."

Sent to a Los Angeles convention of automotive writers, Ahrens discovered that many veteran journalists had wanted his job. "Everyone's eyes were on us," he recalls. "We had the feeling that we were the anointed, that everyone in the car industry envied us."

Ahrens and the other editors appeared at fancy parties sponsored by Murdoch Magazines to introduce *Automobile* to industry representatives and advertisers—"Twenty-five thousand dollar affairs with Moet for all the guests," as he describes them. "Each breakthrough the art department made was an event. We had the sense that we were at the vanguard of publishing technology." Contributing to the air of creative euphoria, Davis would emerge periodically to announce another free-lance recruit—veteran automotive writer Dean Batchelor, for example, and former *Car* editor Mel Nichols in London.

A frantic beginning

The excitement lost some of its edge as staffers who had trickled in during September, October, and November faced their first deadlines during December. "It was so hard at first, it was awful," says Jean Lindamood. "You'd go to write a story and there were absolutely no resources—no back issues of any magazines, no press materials, *nothin'*. And then on top of it all, we had to print our first issue by computer. No one—I mean *no one*—on the staff, except for Kevin Smith, was computer literate."

Impending deadlines obliterated most Christmas vacations. At the Hogback Road office, the atmosphere was gloomy on the day before the holiday. Harriet Stemberger, ordinarily a model of composed good humor, looked wary and beleaguered. The staff had outgrown the original office Davis and Stemberger pioneered in August, and some personnel had been moved out into a barely completed building next door. There, in the back of a half-empty room stacked with personal-computer cartons, Californian Kevin Smith typed away with his back to the snow falling on the raw, frozen dirt outside his window. A hand-lettered sign taped to the door read, "DESOLATION ANNEX."

Once the initial euphoria faded, recalls Ronald Ahrens, "it was just a bunch of dog work for six weeks. The weather was rotten. We were there after dark. We would keep in contact with the outside world by watching the temperature sign at Arborland."

After much revision, the articles for the first issue were completed in January. Ad sales closed the same month. Murdoch Magazines had spent heavily to introduce its new magazine to potential advertisers through its fancy dinners and a slick brochure previewing the magazine. The initial response exceeded anyone's expectations. Mel Berger and his staff sold seventy-six full-page ads for the first issue and brought in a total ad revenue of $650,000—a figure that the careful Berger cautiously concedes is probably a record for the first issue of *any* magazine.

The job of weaving ads, text, and photography into a magazine then fell to art director Bob Forlenza. Forlenza, who resembles a California psychology professor with his all-cotton clothes and carefully modulated equanimity, worked for Campbell-Ewald for twenty-six years. He had never before produced a monthly magazine. On top of the universal problems of buying equipment, hiring staff, and setting up shop, he and his staff had also been called upon to devote time to designing logos, letterheads, and T-shirts. They, too, were using unfamiliar computer systems for the first time. But with the aid of experts on loan from Murdoch Magazines, design and layout were completed in time for the inaugural issue of *Automobile* to go on sale, as planned, in March 1986.

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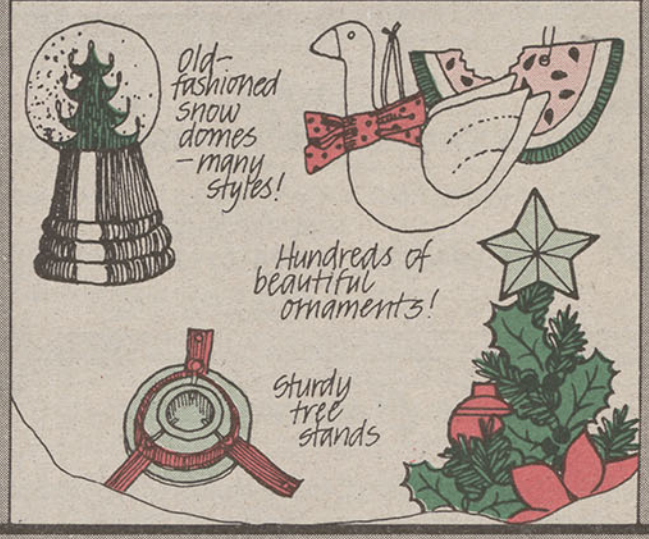

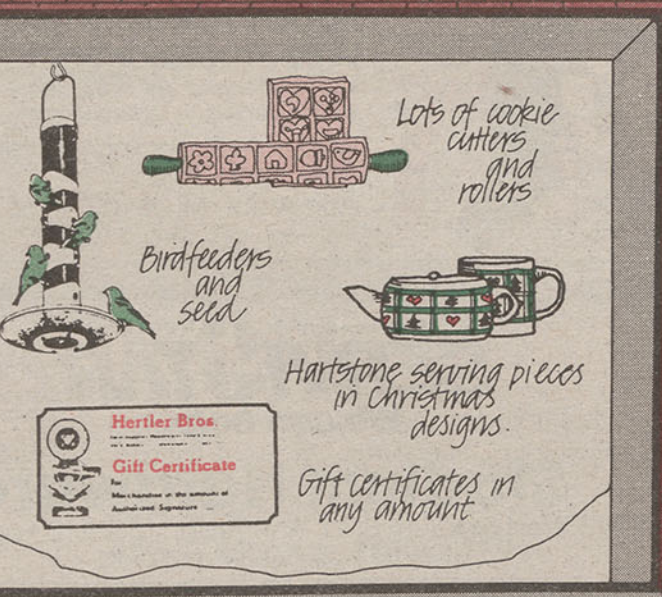
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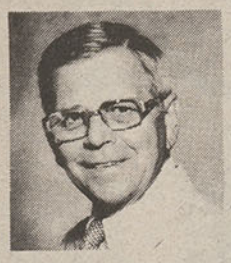

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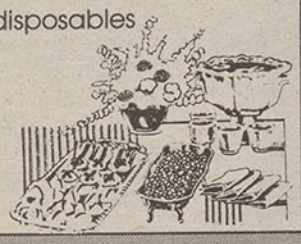

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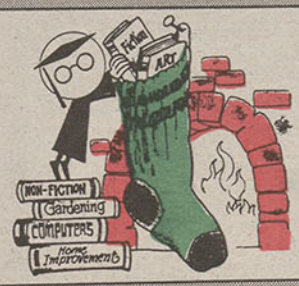

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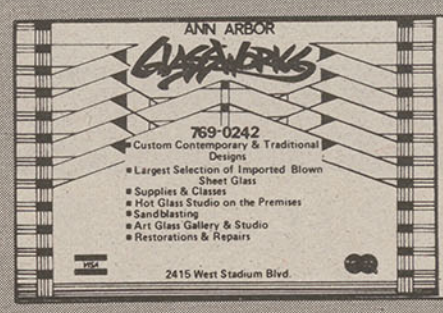

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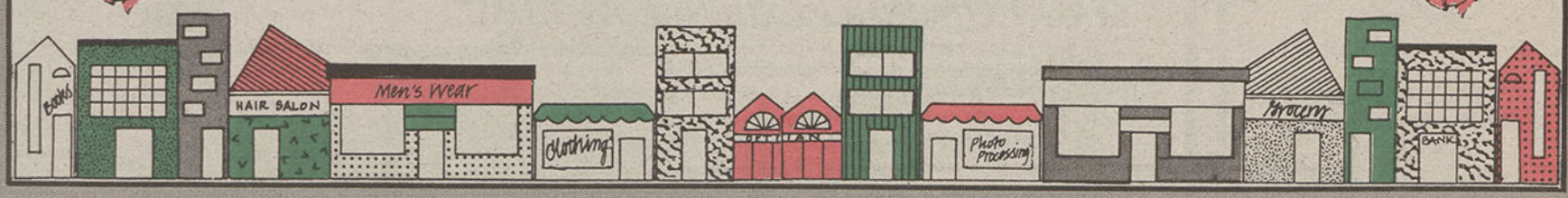

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Davis becomes pitchman

As with advertising, Murdoch Magazines spent freely to attract readers. Advance direct-mail subscription offers had already been sent to half a million people who read "everything from *Playboy* to the Porsche owners' magazine," according to Davis. "We were unable to get [lists from] *Road & Track*, *Car and Driver*, *AutoWeek*, or *Motor Trend*." A response rate of 3 percent is normal for that kind of solicitation. "We would have been willing to accept three percent," says Davis. "We would have killed our parents for five percent." But even without access to the subscriber lists of the big car magazines, the mailing produced more than 35,000 advance subscribers—a phenomenal response rate of 7½ percent. To Davis, it was one of the most heartening moments of the whole start-up.

Murdoch was counting heavily on Davis's name to help sell the magazine to readers. "Marty Singerman [a Murdoch executive] is stuck on the idea that my name has to appear on the cover of our first four issues," Davis warned in an early memo. "My friends will think it's the latest manifestation of the old mid-life crisis, and I cannot begin to imagine what will go through the minds of my detractors." Even more visibly, he starred in a television ad that ran nationwide on the ESPN sports channel and local stations like Detroit's Channel 50. The ad showed him driving fast along the Pacific coast in, by turns, a Ferrari 308GTS, a Porsche 911 Turbo, and a Toyota MR2, all the while describing his plans for *Automobile*.

Davis apologized for the ad in an early column. "I have long complained that Lee Iacocca's success as a pitchman on television has encouraged every half-baked manufacturer of storm windows, every overstimulated carpet discounter in America to take to the tube and make a fool of himself," he wrote last summer. "Now I find myself among their ranks." But the first showing alone brought in another 14,000 subscribers.

For Davis, the worst part came as the release date for the April issue approached. A New York PR woman scheduled him for a full-blown promotional tour to reach former *CD* readers who might have missed the direct mailing and TV spot. Over a three-week period last March, Davis conducted eighty TV, radio, and newspaper interviews around the country—an average of almost four a day. On Monday, March 10, for example, he was in New York to do separate radio interviews in the morning and afternoon, with a local TV show sandwiched in between. Lunch was devoted to an interview at Sardi's with Marshall Schuon of the *New York Times*. (Schuon's subsequent write-up depicted Davis, whose glasses were across town in his wife's purse, holding the menu at arm's length and squinting unsuccessfully at it before prudently accepting the waiter's recommendation.) Dinner was spent hosting an

Some critics compared the first issue's flashy graphics to a Chevrolet brochure or an airline's in-flight magazine.

Automobile magazine party at the Netherlands Club. The pattern was repeated in Chicago, California, Texas, Florida, Washington, D.C., and Boston.

Curiously enough, Davis detested the seemingly nonstop limelight of the talk-show circuit. "I talked to David Halberstam about it and asked his advice," he recalls. "And he said, 'Well, [the interviews] are the most awful experience you can have. What it amounts to is the Nixonization of self.' " As Halberstam had warned, Davis was expected to prepare written answers to a group of questions ahead of time. The entire package—both questions and answers—was then sent ahead to each interviewer. "It was absolutely *stunning* to go around the United States and to be delivered to a television station, and have either the anchor or the station's news director come up, shake your hand—and not have the *slightest* idea who you are or why you're there," says Davis. There were times, he says, when he could watch his interviewers' lips move as they read along while he recited the canned responses.

Despite Davis's professed dismay, the media tour made the most of his vivid character and verbal flash. The earliest target circulation for the first issue, 150,000, was subsequently raised to 200,000. The April issue actually sold 270,000 copies. (It also picked up another 12,000 subscribers from response cards bound into the magazine.) Excluding Murdoch's huge start-up investment, the first issue of *Automobile* actually showed an operating profit.

Mixed reviews

Despite its strong sales, the publishing community's reaction to the first issue was mixed. The first issue included an article by Jean Lindamood about her cross-country run in a Porsche 911 Turbo (including a social call at a Nevada brothel); P. J. O'Rourke on humiliating BMW-driving Yuppies with a high-powered Buick; and Davis's comparison of the Toyota MR2 and the Ferrari 308, two cars that, he explained, delineated the ends of the automotive spectrum that *Automobile* planned to cover.

Any of the three authors could have and previously had written very similar pieces in *Car and Driver*. "The big surprise in the first issue was that there were no surprises," remarks *Car and Driver* editor-at-large Brock Yates, who has worked with Davis since the Sixties and has remained a friend since the split. The road tests—of the Toyota Supra, Honda's upmarket Acura models, a Mercedes 300E, and the four-wheel-drive Suzuki Samurai—could also have appeared in other car magazines, except that instead of conducting its own performance tests, *Automobile* contented itself with quoting manufacturers' statistics. Of the five columnists grouped under the catchy heading "Cogito Ergo Zoom," three—Davis, William Jeanes, and Georg Kacher—were former *Car and Driver* contributors.

Although the first issue lacked a distinctive editorial voice, its expensive production and splashy graphics made it a visual standout. With its squared-off spine and stiff, glossy cover, it had the heft of a coffee-table book like *Vanity Fair* instead of a typical car magazine. Thanks to a liberal and inventive use of color, it didn't look like a typical car magazine, either. The first cover depicted a red Toyota MR2 and a white Ferrari 308 on a deep purple background with baby blue lettering. While rival car magazines use expensive color photography sparingly, Bob Forlenza took full advantage of Murdoch Magazines' unusually extensive printing capabilities to pack the issue with color photos of automobiles—including a five-page section, called "Non Sequitur," comprised strictly of stunning photos with no particular connection to the issue's stories.

Some critics compared the flashy graphics to a Chevrolet brochure (something that Bob Forlenza did, in fact, formerly produce) or an airline's in-flight magazine. Davis, however, firmly defends the radical look with its wild colors and cropped and angled images. "At *Car and Driver*, Yates and I took great delight in skewering the people that we regarded as *Road & Track* readers—who had tweed jackets with matching caps and would on-

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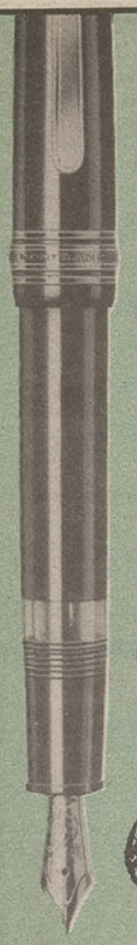

SALE

25-40% off the list prices of all Mont Blanc Pens in stock, December 1-31.

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341 East Liberty *and*
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Department store buyouts at tremendous savings. Up to 90% off original store prices. You have to see the savings to believe it.

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ly drive right-hand-drive cars—and would make fun of them ruthlessly and endlessly. And it is the case that a lot of those people are really gonna hold this magazine at arm's length and say, 'Well, I mean, come on—it looks like "Miami Vice," for God's sake! I'm not gonna read that.' " *Automobile*'s design, says Davis, is deliberately "kind of rock and roll—it gets their attention, and I'm very happy with that."

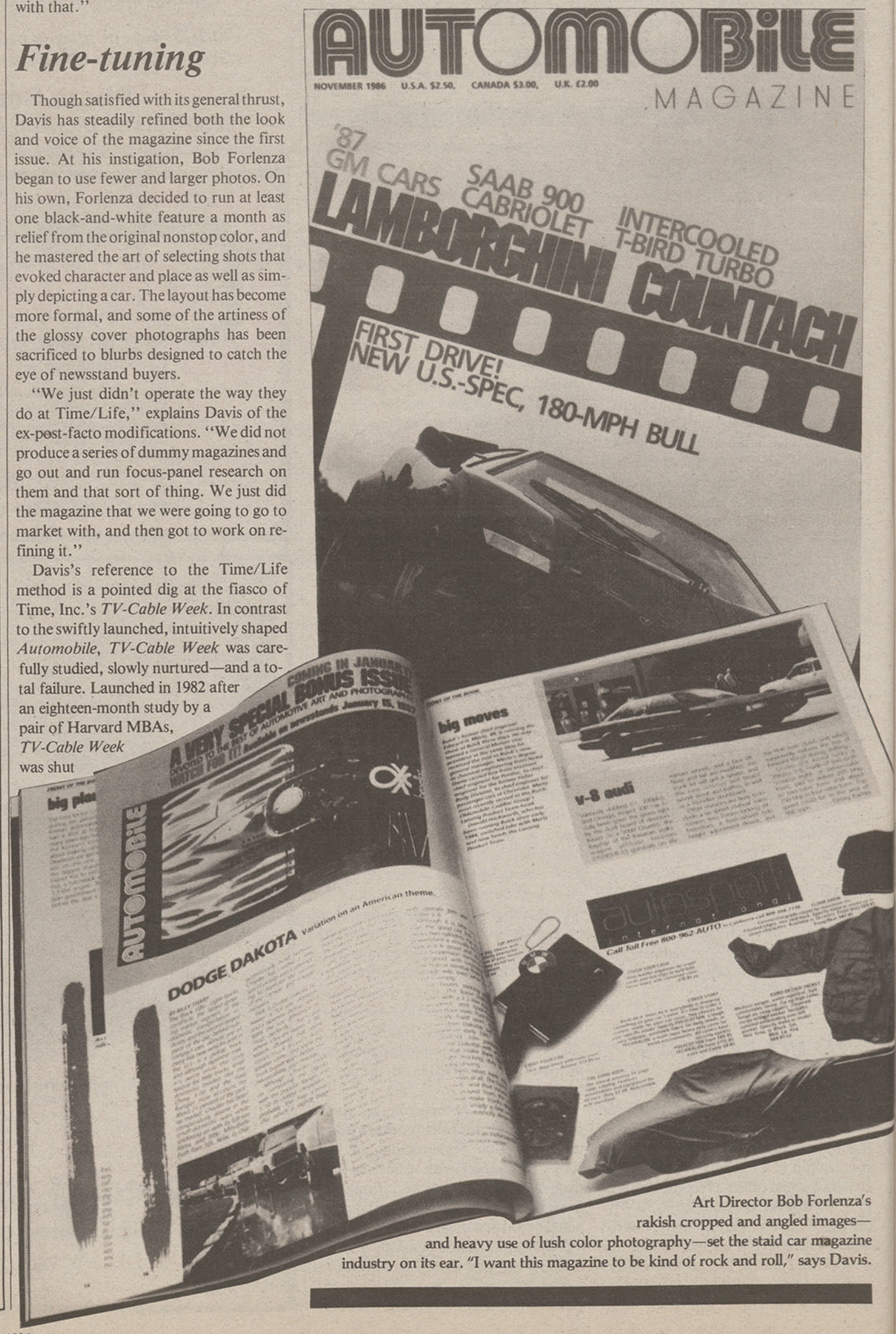
Fine-tuning

Though satisfied with its general thrust, Davis has steadily refined both the look and voice of the magazine since the first issue. At his instigation, Bob Forlenza began to use fewer and larger photos. On his own, Forlenza decided to run at least one black-and-white feature a month as relief from the original nonstop color, and he mastered the art of selecting shots that evoked character and place as well as simply depicting a car. The layout has become more formal, and some of the artiness of the glossy cover photographs has been sacrificed to blurbs designed to catch the eye of newsstand buyers.

"We just didn't operate the way they do at Time/Life," explains Davis of the ex-post-facto modifications. "We did not produce a series of dummy magazines and go out and run focus-panel research on them and that sort of thing. We just did the magazine that we were going to go to market with, and then got to work on refining it."

Davis's reference to the Time/Life method is a pointed dig at the fiasco of Time, Inc.'s *TV-Cable Week*. In contrast to the swiftly launched, intuitively shaped *Automobile*, *TV-Cable Week* was carefully studied, slowly nurtured—and a total failure. Launched in 1982 after an eighteen-month study by a pair of Harvard MBAs, *TV-Cable Week* was shut down in September 1983, after losing $47 million in just six months.

Automobile has already outlasted *TV-Cable Week*, and even in his worst-case scenario Murdoch stands to lose less than a tenth as much money. But the hasty start-up and subsequent refinement have caused casualties. Of the thirteen staff members pictured in a celebratory photo in the first issue, three have since been ousted. Andi Stork, who gave up a job as assistant art director at *Car and Driver* to become *Automobile's* associate art director, lost her job in a reorganization. "They decided they didn't *need* an associate, they needed an assistant," says Stork, who had found herself doing routine production work instead of exercising



Art Director Bob Forlenza's rakish cropped and angled images—and heavy use of lush color photography—set the staid car magazine industry on its ear. "I want this magazine to be kind of rock and roll," says Davis.

3 GOOD REASONS TO GET

A TAN FOR ALL SEASONS.

1. SAFETY

Timms Place features WOLFF System tanning beds in which the ultraviolet rays are scientifically balanced to promote tanning, not burning. In the WOLFF System, harmful but necessary rays are reduced to the minimum level required to trigger the tanning process while the non-harmful rays are intensified. Most people achieve a luxurious tan after only eight 30-minute sessions. And just think - no tan lines!

2. TRAVEL

When you vacation in warmer climates where the intensity of the suns rays are magnified, you can be burned severely before you even realize it - particularly on the first day. Why ruin your vacation when you could build a base tan indoors in advance to help screen out the sun's harmful rays and prolong your fun in the sun.

3. PRICE

At Timms Place, you can save up to 50% of the cost of tanning at other area tanning facilities whose rates average $6 to $8 per session. We offer the same services for only $3 to $4 per session, depending upon which package you choose. You must purchase a whole package in advance to obtain these discount rates:

300 minutes	(10 thirty-minute visits):	**$4.00 per visit**
600 minutes	(20 thirty-minute visits):	**$3.25 per visit**
1800 minutes	(60 thirty-minute visits):	**$2.91 per visit**

Whether you're interested in building a base tan for vacation or just preserving your hard-earned summer tan, call us for an appointment or more information. At Timms Place there's no reason why you can't get a tan for all seasons.

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Warm-up this winter with aerobics!

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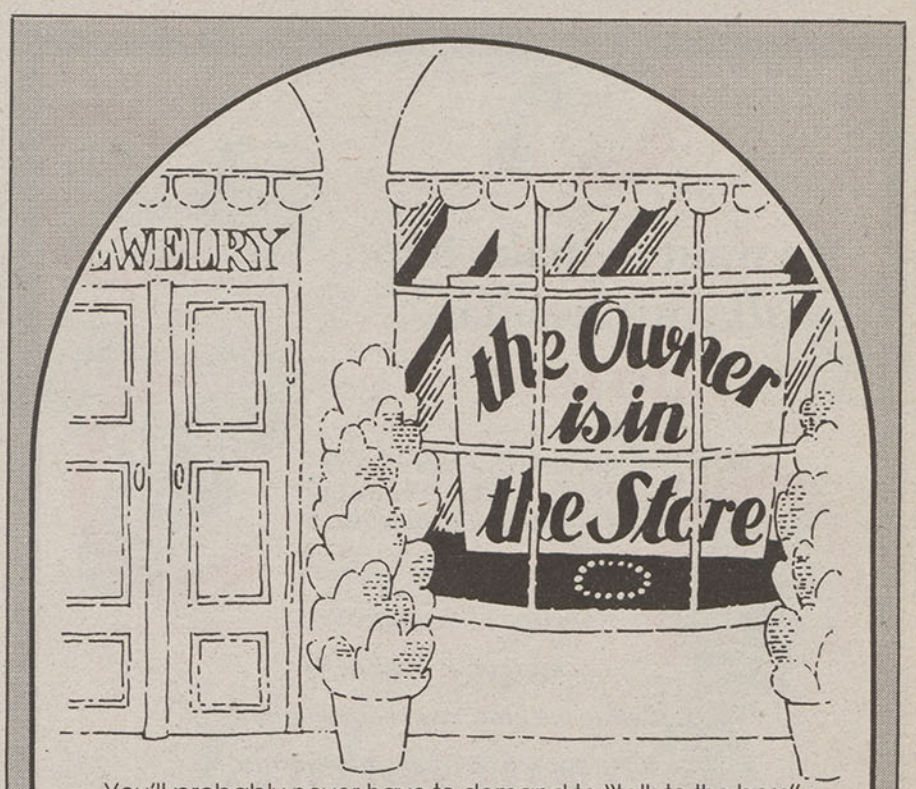

You'll probably never have to demand to "talk to the boss" at our store. The entire sales staff is knowledgeable and courteous, trained to meet your needs. The owner is in the store, though, ready to help you personally.

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PERFECT FOR HOLIDAY DESSERTS AND GIFTS.

10% off with this ad

Say Cheese

416 W. HURON
NEXT TO FIRESIDE GENERAL STORE

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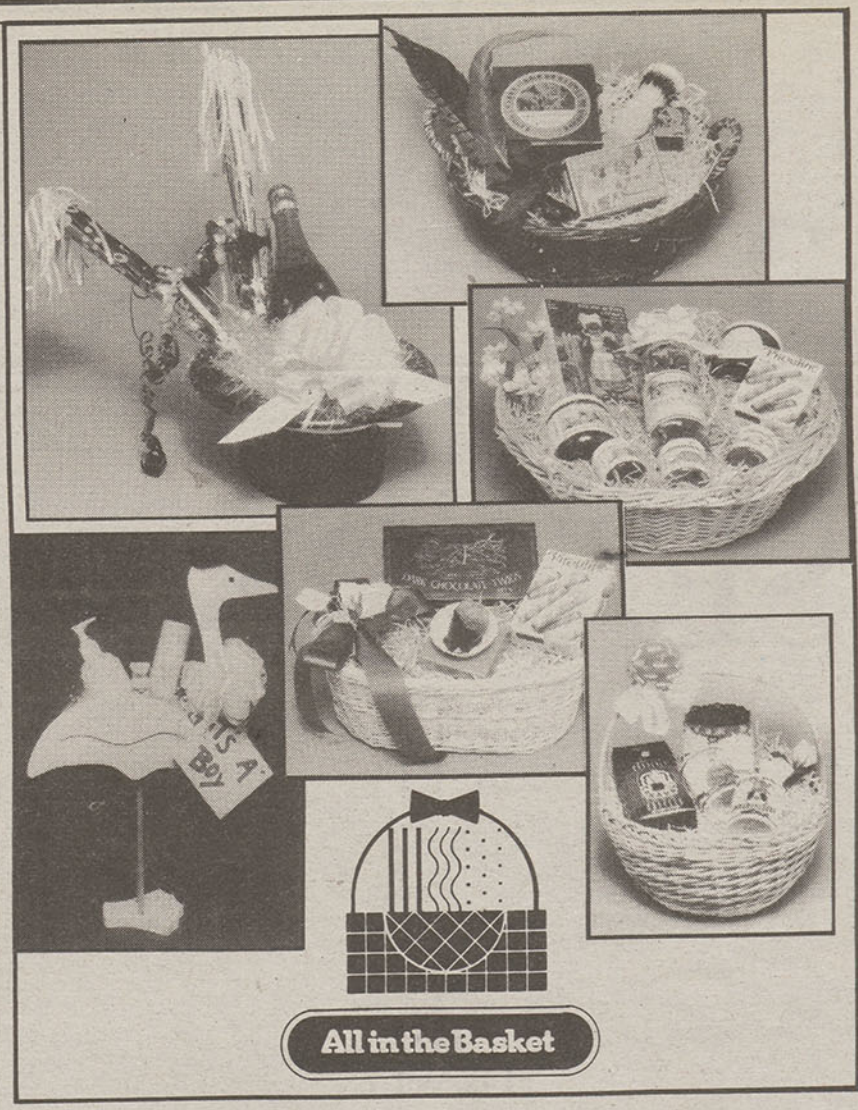

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Models on display at Selo/Shevel Gallery, 329 S. Main, Ann Arbor

We want to make it to *all* your holiday PARTIES!

Smoked fish trays
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Sides of hand-sliced Irish smoked salmon
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Exciting new features!

Shoppers and business persons will enjoy our new luncheon buffet. Whether you are in a hurry or in for a change or a leisurely holiday celebration, the luncheon buffet offers a new presentation daily, Monday–Friday for $4.95. Buffet hours are 11 a.m.–2 p.m. A la Carte menu and fresh catch also available which features fresh catch, mesquite broiling and regular broiling.

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Late night shoppers and holiday enthusiasts will find their excursions enhanced by the Gollywobbler's new holiday hours in the Broken Rudder lounge, featuring $1.00 off all liquors and mixed drinks, 4:30–7, Monday–Friday and 10 p.m.–1 a.m., Monday–Wednesday. Light hors d'oeuvres will be available during these holiday hours.

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Located in the newly remodeled Holiday Inn East
Mon.–Fri. 7 am–2 pm; Sat. 8 am–2 pm; Sun. 8 am–11 pm

Davis planned to hold newsstand sales at 150,000, meanwhile steadily increasing subscriptions. Instead, after the novelty of the first issue passed, newsstand sales slipped to 125,000.

the design control she had expected. Associate editor Ronald Ahrens, who moved from Utah to edit the front-of-the-book news section, was fired in May. Dean Batchelor, who was based in Los Angeles, was also dropped. Most recently, receptionist JoAnn Forstner was fired in July for damaging a car. According to Forstner, she was sent to move a Mitsubishi Montero off-road truck that Davis had left in a downtown parking structure. Davis had left the wheels cocked, which resulted in a creased fender—and her firing. According to an early Davis memo, one of Murdoch's rules is that any vehicle damage, instead of being covered by insurance, comes directly out of the editorial budget.

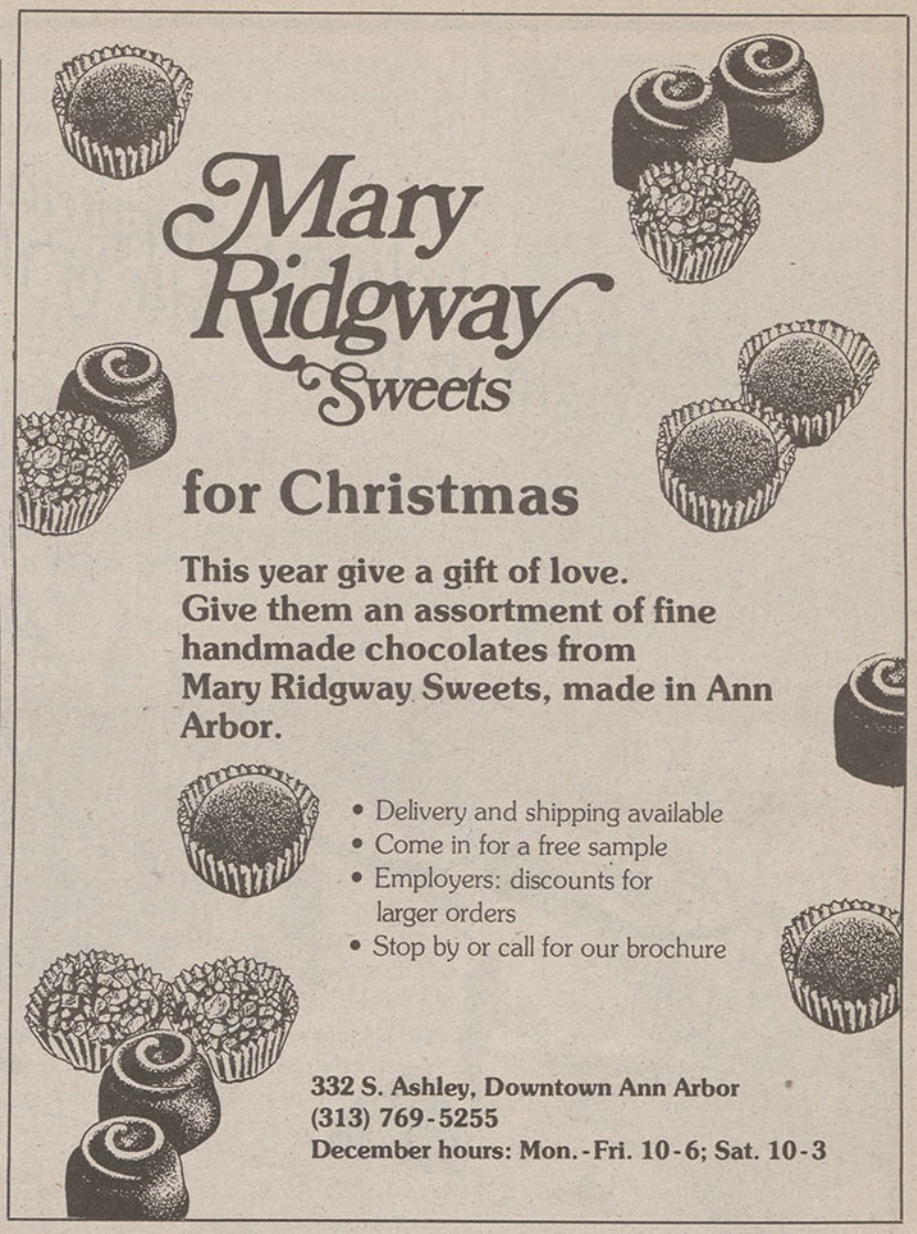
"Starting up a magazine, it's not unusual to replace an entire staff," Jean Lindamood says of the turnover. "*Elle* magazine [whose American edition is another recent Murdoch start-up] replaced *all* of their top people before they put out their first issue." Lindamood disclaims any anxiety over her own job security—"I'm not the worrying kind"—but as her *Car and Driver* colleagues predicted, her shared responsiblities with Kevin Smith have been a source of confusion. Their jobs have already been reorganized twice. After the first issue, Davis decreed that each would be alternately responsible for coordinating and editing an entire issue. In July, he rearranged things again, giving Lindamood primary responsiblity for dealing with outside contacts and Smith most in-house management and editing authority.

The changes probably gained added impetus from the abrupt falloff in sales with the second issue, in May. Davis's plan had been to attract enough new buyers each month to hold newsstand sales at 150,000, meanwhile steadily increasing total circulation by siphoning off subscribers from the newsstand pool. Instead, after the novelty of the first issue passed, newsstand sales slipped down to around 125,000.

Davis blames the shortfall on a combination of less-thorough-than-expected distribution and a too-slim May issue. With 102 pages, it was a third smaller than the first issue. According to Davis, it "was just so skinny that even though it had what I thought was a very strong cover, it didn't go anywhere, because when you held it in your hand it did not feel like value for money." The declining size reflected an even more precipitous drop in advertising, from seventy-six pages in April to just twenty-six pages in May.

Some falloff was to be expected, Davis says, because of *Automobile*'s timing. "Coming in in April, you are arriving in the last quarter of [car makers'] advertising budget years, and the contingency money has been pretty well spent." The American ad budgets of German and Japanese car makers were also pinched by the dollar's fall against the Deutschmark and yen early this year. Advertising bumped along at about thirty pages an issue all summer.

At the usual car magazine balance of 55 percent advertising to 45 percent editorial matter, that would have justified issues only sixty or seventy pages thick. Instead, says ad manager Mel Berger, "We made a conscious decision to print 128 pages, no matter how much advertising we had." While that kept *Automobile* as fat as its competitors, it strained both its budget and its staff. Davis had deliberately staffed thinly, expecting to rely more heavily on free-lance writers than he had at *Car and Driver*. After Ahrens's dismissal, only Davis, Lindamood, Smith, and John Stein were left as in-house writers, and three of the four had large nonwriting responsibilities as well.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This year give a gift of love.
Give them an assortment of fine handmade chocolates from Mary Ridgway Sweets, made in Ann Arbor.
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Annie's Arbor at the Pantree — 330 E. Liberty
Andy Arslanian Custom Tailoring — 308½ S. State
Borders Book Shop — 303 S. State
Campus Bike & Toy Center — 514 E. William
College Shoe Repair — 607 E. William
The Continental Restaurant — 315 S. State
Crown House of Gifts — 301 S. State
Dooley's — 310 Maynard
Faber Travel —540 E. Liberty
First of America-Ann Arbor
Frank's Restaurant — 334 Maynard
Gold Bond Cleaners — 332 Maynard
Great Lakes Federal Savings — 401 E. Liberty
Jacobson's — 612 E. Liberty
S.S. Kresge — 317 S. State
Marshall's — 299 S. State
McDonald's Restaurant — 337 Maynard
Michigan Language Center — 309 S. State
Michigan Theater — 603 E. Liberty
Mutual Savings & Loan — 413 E. Huron
Nectarine Ballroom — 510 E. Liberty
Pantree Restaurant — 330 E. Liberty
Regency Savings Bank — 337 E. Liberty
SKR Classical — 539 E. Liberty
Schoolkids' Records — 523 E. Liberty
Tally Hall Ann Arbor — 515 E. Liberty
222 State Plaza — 222 S. State
University Cellar — 341 E. Liberty
University Flower Shop — 7 Nickels Arcade
Van Boven Clothing — 326 S. State
Van Buren Shop — 304 S. State
White Market — 609 E. William

There is no indication that *Car and Driver* has been hurt either by Davis's departure or by the new competition from *Automobile*.

When the decision came down to produce a fatter magazine, that small group was hard-pressed to turn out nearly one hundred pages of editorial material a month—enough under normal circumstances to fill a magazine of over two hundred pages. If ad sales didn't improve and relieve the pressure, Kevin Smith said half-jokingly in June, "in eight months we'll all be dead."

The strain on *Automobile*'s handful of staff writers eased in November—but more because of John Phillips's hiring as senior editor than because of any spurt in ad sales. The big sales jump ad director Mel Berger expected after advertisers began their new budget year in October didn't materialize. It wasn't until December, the biggest ad month of the year, that *Automobile* again hit fifty ad pages.

Two tough competitors

That *Automobile* is having to work for its readers and advertisers comes as no surprise to Davis's old co-workers at *Car and Driver*. "The clear challenge that they face is a couple of powerhouse publications," says *CD* editor-at-large Brock Yates. "*Car and Driver* and *Road & Track* are both on rolls. The question is whether or not there's room for another magazine over a long period of time."

Certainly *Car and Driver* has shown no signs of faltering in Davis's absence. Technical director Don Sherman was promoted to succeed Davis as editor, while his publishing responsibilities were taken over by associate publisher Don Hufford in *CD*'s suburban Detroit ad sales office. In place of Davis and Lindamood as writers, Sherman hired Tony Assenza from *Motor Trend*—Assenza had also been courted by Davis for *Automobile*—and promoted Art St. Antoine, previously *CD*'s errand-running "Road Warrior." (St. Antoine, whose father is a well-known U-M law professor, had first caught Harriet Stemberger's eye while waiting tables at the Moveable Feast.)

Car and Driver has changed visually as well. New art director John Charles—like Bob Forlenza a Campbell-Ewald alumnus—has loosened up the magazine's look and introduced more color. Don Sherman also swiftly dropped Davis's rule that six covers a year be devoted to American cars, which he saw as a drag on newsstand sales. There is no indication that *Car and Driver* has been hurt by either Davis's departure or the new competition from *Automobile*. "Our circulation is still going up," boasts Sherman. While the magazine currently guarantees advertisers a circulation of 900,000, "the average over the last six months is more like 950,000."

Car and Driver's only in-print acknowledgment of its new competitor has been in its acid-tongued letters column. In July, it published a reader letter proposing that *Automobile* might better have been named "*Cars and Pâté*, or *Cars of the Rich Who Live Where I Want to Visit*."

Similar criticisms were voiced at considerably greater length by *Chicago Sun-Times* writer Dan Jedlicka in July. Jedlicka, who had earlier written favorably about Davis and the incipient magazine, denounced the finished product for what he called "phony, upscale snobbishness." Jedlicka was particularly incensed by a typical Davis discursion in his "American Driver" column—a listing of "Ten Great Women with Whom I'd Really Like to Have Dinner Next Friday" (including actress Jean Arthur and politician Jeane Kirkpatrick), accompanied by a proposed list of restaurants for the dinners that ranged from Wong's Eatery in Windsor to the Hotel Neue Post in Biessenhofen, West Germany. "Sadly, the publication has become a disaster," wrote Jedlicka, suggesting that Rupert Murdoch "should demand his money back." What made the criticisms particularly pointed was the fact that Jedlicka, too, worked for Murdoch's empire. The *Chicago Sun-Times* was the paper columnist Mike Royko abandoned when Murdoch bought it in 1984, explaining that Murdoch produced papers in which no self-respecting fish would care to be wrapped. (Murdoch has since sold the *Sun-Times* as part of the divestiture required by his acquisition of a Chicago TV station.)

Hard times for magazines

Davis has kept up a heavy interview schedule—the day I interviewed him the "Today" show was filming, and the day before Nippon Television had been by—and most reviews have been much more favorable than Jedlicka's. In fact, as Davis and Forlenza's changes have taken hold, the magazine has developed both an exciting, fresh look and a genuinely idiosyncratic editorial voice. (Especially vivid articles were Bruce McCall's review of a Babbitt-like 1924 history of Studebaker and novelist Jim Harrison's account of his slog through a Great Plains winter in a Subaru wagon.) But observers familiar with automotive publishing, while generally more charitable than critics like Dan Jedlicka, are quite careful in predicting the future of the upstart project.

"Life is really tough out there in the magazine business," explains *AutoWeek* editor Leon Mandel. Ad revenues at most general-interest magazines were flat or declining last year, and in the first nine months of 1986, ad sales at *Car and Driver*, *Road and Track*, and *Motor Trend* all slipped 7 to 12 percent. As Mandel sees it, "Davis has marvelous relationships with the industry, and the health of the industry is reasonably good. Working against that are the fragility of the economy and the very, very cold attitude with which Mr. Murdoch looks at his properties—and his enormous debts." According to a *Wall Street Journal* story earlier this year, Murdoch's mushrooming empire needs to bring in $400 million a year just for debt service and capital improvements. Among his projects is an extremely risky and very expensive attempt to create a new U.S. television network. In the worst case, says Mandel, "think what happens to ad budgets when crude oil goes back to twenty-seven dollars—and then think what happens to interest rates and to Rupert Murdoch's leveraged debt." If it were his money on the line, says Mandel, "I'd crapshoot with Davis on a lot of things. But if he came to me [about investing in *Automobile*], I'd tell him that the times are just too hard."

Ad sales for the first four issues of *Automobile*, running to the end of Murdoch's fiscal year, actually came in over projections, according to ad director Mel Berger. But for the current year, says Davis, "we are definitely behind projections at this point." Davis acknowledges some concern about *Automobile*'s slower-than-expected newsstand sales as well. A second circulation-boosting direct-mail campaign is already in the works.

Beyond that, neither criticism nor skepticism troubles Davis noticeably. Describing Dan Jedlicka as "a determinedly blue-collar writer," Davis says, "This isn't

EDWARD S. CURTIS 1908

West Side Book Shop

Used and rare books, old maps, vintage photographs. Bought and sold

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Plymouth Rd. Mall, Ann Arbor
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More than 50 imported beers
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MONTHLY WINE SPECIALS
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MUMM'S
Extra Dry Champagne
$16.99
limit 2 bottles, through Dec. 31, 1986
with coupon

Pepsi Cola, Diet Pepsi, Mountain Dew, Pepsi Light, Pepsi Free
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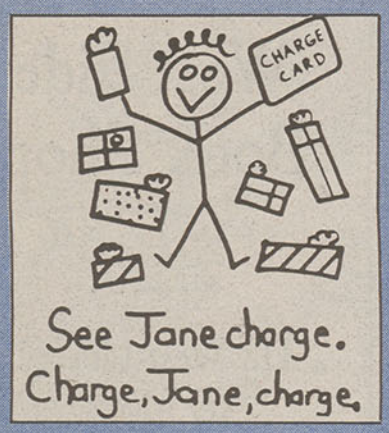

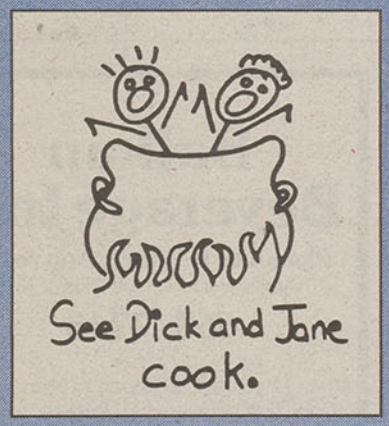

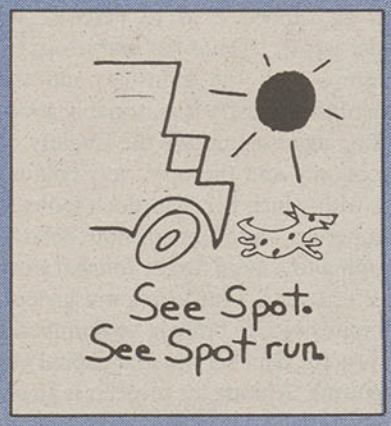

Other select sentiments available on sweatshirts, short and long-sleeve T-shirts from $13.50–$26

On A More Serious Note . . .

Cashmere sweaters of the finest 2-ply Mongolian cashmere, in vests, pullovers and cardigans. Choice of 18 colors, from $85 to $145.

Silk scarves of Italian silk with tone-on-tone diamond jacquard print. Reg. $37.50—SALE! $29.99

Turkish Terry all cotton robes are thick and thirsty for after the shower. Assorted stripes, $65.

jj goldberg

"We Care How You Look"

Hours:
Weekdays 10–9
Saturday 10–6
Sunday 12–5

2773 Plymouth Road
Plymouth Road Mall
Ann Arbor

"This isn't *phony* upscale snobbishness," responds Davis to a criticism of his new magazine. "This is the real thing."

phony upscale snobbishness—this is the real thing." He explains that he deliberately set out to find a readership more in tune with the kind of life-style he relishes and celebrates—and early indications, he says, are that he is succeeding. Davis once described the ideal *Car and Driver* reader as "the perfect thirty-four"—a man thirty-four years old, with a thirty-four-inch waist, earning $34,000 a year. According to demographic data gathered by Mel Berger, *Automobile*'s readers are slightly younger, at a median age of thirty-three, but significantly wealthier, with a median household income of $51,000. Ninety-seven percent are male, 70 percent are college educated, and they own an amazing average of three and a half vehicles each.

Davis adds that the swift start and tight staffing mean that "we're not even close to spending the money Rupert was willing to spend to get this thing launched." At *Automobile*'s 1987 budget meeting, Davis says, Murdoch described the magazine as "the most successful launch he's had to date." It was certainly a good sign when, in June, Davis was invited out to Colorado to give a presentation on the magazine to Murdoch's international board of directors.

No matter what happens in the car industry at large, notes Mel Berger, sales of Volvos, Mercedeses, Corvettes, and similar sporty and exotic cars are all setting records right now. After years of bad times, "people are beginning to express themselves with cars again," says *Car and Driver* editor-at-large Pat Bedard. Davis argues that that trend, coupled with *Automobile*'s comparatively low ad rates—at about $10,000 a page, it is considerably less than half of *Car and Driver*'s—should make the magazine attractive to advertisers even in a recession.

Settled downtown

With one-third to one-half of his time devoted to promotion, Davis admits that he is still working harder than he would prefer. "I still have to spend time capering and shaking my bells for advertisers and potential advertisers, and I still do a couple of stories in every issue of the magazine—at least, I try," he says.

Davis sees the time spent now as an investment that should allow him, a year from now, to resume the more relaxed life-style he enjoyed at *Car and Driver*. He also sees it as a chance to vindicate his dream of a special-interest magazine that achieves general respectability. "If the *New York Review of Books* can be taken seriously by America's literati, why can't a car magazine?" he demands testily. "Cars are ever so much more important than *any* of the subjects covered by the *New York Review of Books*, at least to the people who populate the nation."

After flirting with the idea of renting space in Domino's Farms (and resisting a personal sales pitch from Tom Monaghan), Davis and *Automobile* moved in March into handsome, brick-walled quarters on the second floor of the old Pretzel Bell building. Don Van Curler, Davis's landlord on Hogback Road, is co-developer of the Pretzel Bell renovation, and Davis loved the idea of being in a building instantly familiar to generations of U-M alumni. From his corner office he now looks up Liberty Street to Burton Tower—or occasionally downward at the sometimes seedy bustle of Fourth Avenue. According to Harriet Stemberger, Davis is convinced that they witnessed a drug sale going on near the AATA bus stop and has talked about buying a telescope for better viewing.

"It's a very strange thing," says Davis about the whole hazardous experiment. "The only thing I've ever been concerned about in this was the fact that I *wasn't* concerned. I would occasionally wake up at three o'clock in the morning and lie there in bed and think, 'Well, you know, there's no reason for you to be so optimistic about this. It could screw up—nine out of ten new magazines that hit the newsstands never live beyond the first year. Why should yours be any different?'

"And then I'd just banish all that, and say, 'Naaaw, this will be fine. There'll be no sweat here. This magazine's gonna *fly*.' " ■

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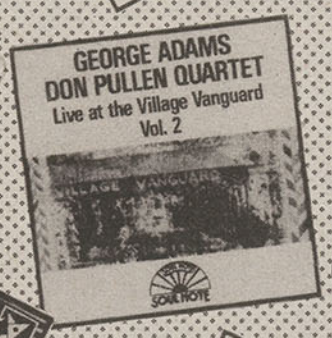

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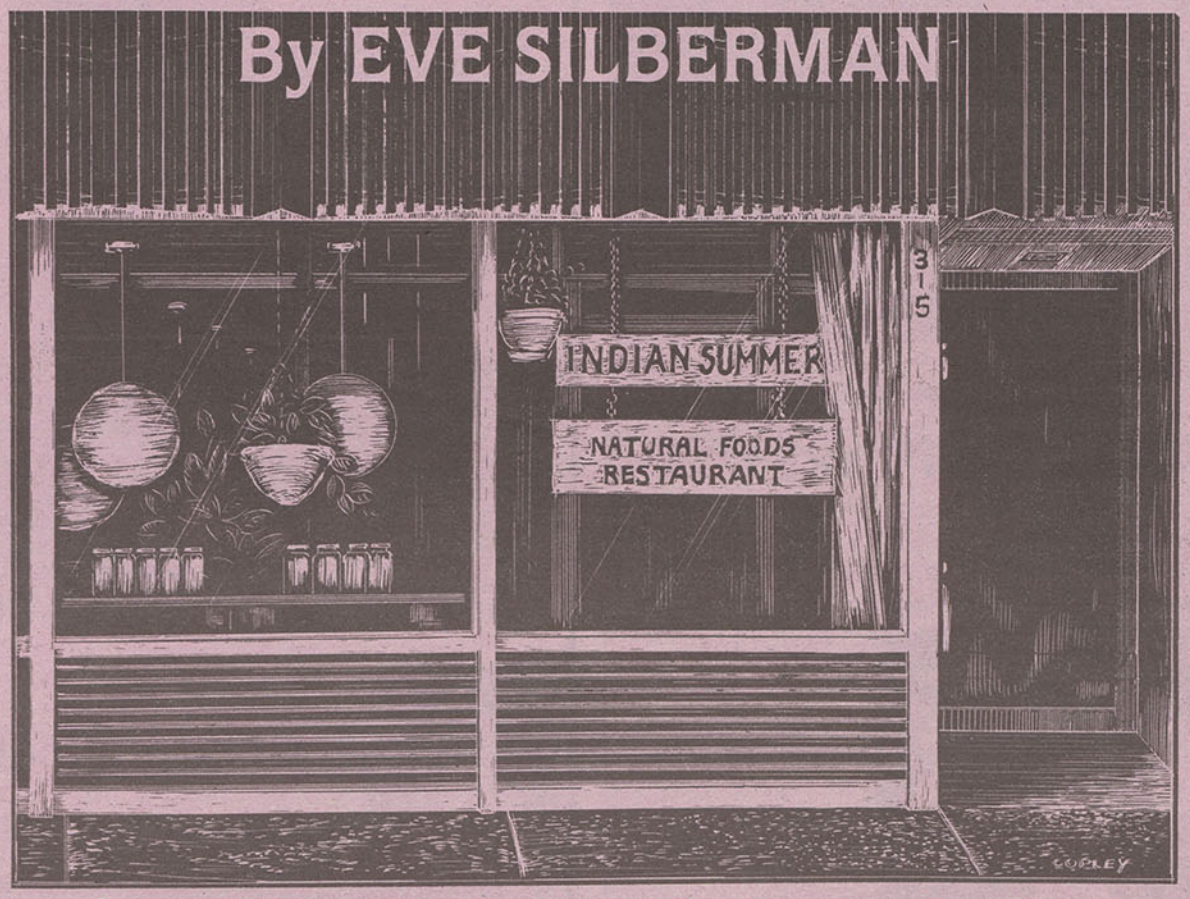
The Indian Summer Reunion

It was one of
the most conspicuous products
of the counterculture era: a vegetarian restaurant
whose employees formed an idealistic, informal collective.
Ten years after its closing, some of them
got together to reminisce.

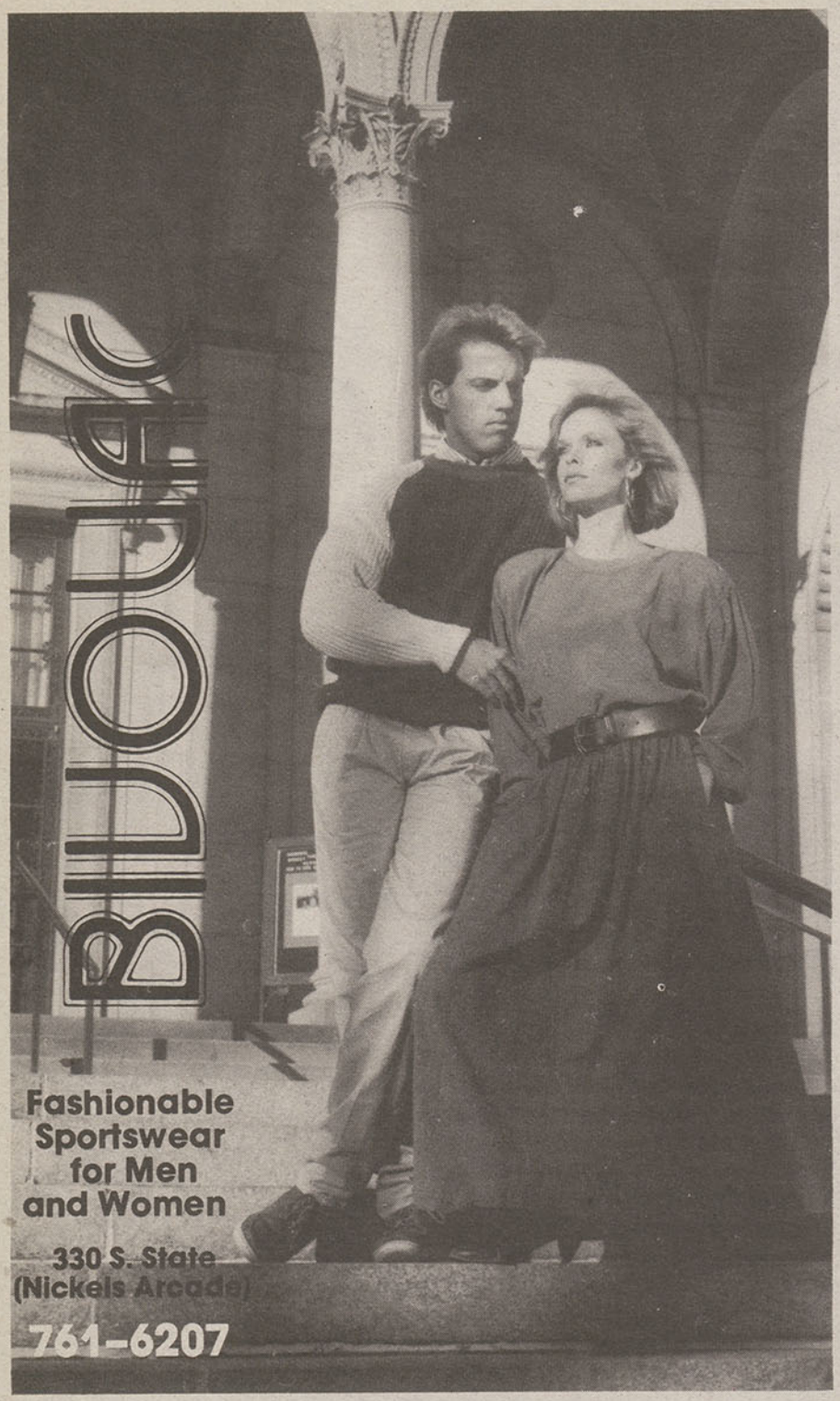
By EVE SILBERMAN



It was late afternoon on Saturday of Labor Day weekend, and the unusual reunion at Delhi Park was still going strong. About twenty-five people, mostly couples with young children, sprawled on the grass. A few picked at the remains of the potluck picnic.

The picnickers were former employees and customers of Indian Summer, Ann Arbor's first vegetarian restaurant. The ecologically impeccable, idealistically run eatery on State Street next to Kresge's closed its doors in 1976. But in its five-year existence, it came to enjoy a mystique—what Steve Bellock, owner of the highly regarded vegetarian restaurant Seva, calls the "legend of Indian Summer."

The restaurant had a powerful allure for its mostly young, mostly college educated staff, caught up in that



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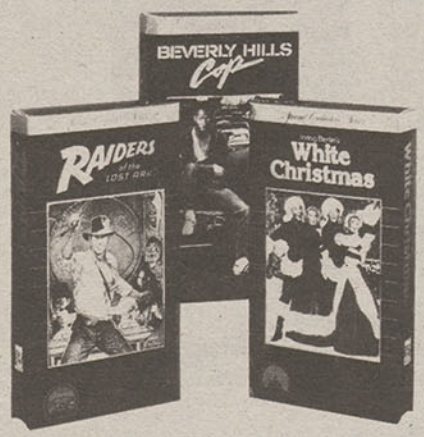

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era's spiritual driftings and social upheavals. The reunion, a first of its kind, brought together people who hadn't seen each other in ten years. Memories ranged from the bittersweet to the exuberant.

"We all got addicted to the drama of the world there," said Cathy Bolton, former Indian Summer waitress. Keeping a practiced eye on her restless six-year-old daughter, the friendly and blunt talking Bolton recalled the restaurant's charged atmosphere. "It was very gossipy, very incestuous—lots of crying and sharing," she said. "We all felt very important being part of it."

Former Indian Summer dishwasher and food preparer Todd Taylor, twenty-eight, had come from California to attend the reunion. Taylor, who was fourteen when he started working at the restaurant, recalled that Indian Summer had provided a refuge from stresses at home. "I was uplifted by the warmth and support of these people," said Taylor, who wore an intricately patterned blue shirt and velvet-like Tai Chi slippers. "They were more my family than my own family."

Taylor now works as a medical attendant for the terminally ill. Over the years, he said, he has had a recurrent dream that he is back at Indian Summer. "I'd wake up and say to my ex-wife, 'Guess what I dreamt of?' And she'd say, 'Indian Summer.' "

PHOTOS BY PETER YATES

▲ Former Indian Summer owner Rick Peshkin (lying) exchanges memories with past employees. Peshkin, who started as a dishwasher, recalls Indian Summer's casual organization. "One lady liked making peanut butter yogurt, so that became her thing," says Peshkin, now the owner of Frog Holler, a local wholesale food distributorship.

Irving Boim, public schools gym teacher and loyal Indian Summer customer, greets ex-waitress Villabeth Midlam. Boim became so friendly with the Indian Summer staff that he invited them to his wedding. Watching is Boim's wife, Betty, a teacher at Burns Park Elementary School. ▼

▲ Matt Posner, his wife, Marian Kromkowski, and their daughter, Claire, visit with one-time Indian Summer customer Betty Boim. Now an attorney, Posner was an owner and manager of the restaurant. "The first day, we had five hundred customers," he remembers. Indian Summer's most famous customer was Joan Baez, who liked the place so much she gave the cook her recipe for fruit soup.

The Indian Summer reunion had started at noon. Matt Posner, now thirty-nine, one of the several Indian Summer owners and also its manager, arrived early with his wife and two small children. Sturdily built, with a receding hairline, he wore jeans and a yellow Indian Summer T-shirt with a drawing of cattails on it.

Posner looked around a bit diffidently. "Most people here remember I was the boss," he told one of the two reporters present. Now a self-employed lawyer in Detroit, Posner seldom visits Ann Arbor. Nor does he miss it. "Ann Arbor was a better town back then," he reflected. "More alive and vibrant. It was a leading force for the cultural revolution."

Most of the former Indian Summer employees were in their thirties, fit looking, relaxed, and casually dressed. Ann Arbor musician Dick Siegel, his long dark hair in a braid, was the gathering's most conspicuously counterculture figure. He exchanged friendly greetings with Matt Posner, who had fired him years ago.

"I was fired because I had an irrepressible spirit," said Siegel calmly. Siegel, whose deep-socketed dark eyes give him an inscrutable look, explained that his singing and his pounding on the cutting board with organic carrots had greatly tried Posner's patience. Said Posner of the long-ago incident, "Dick was fired for being himself."

Reunion participants traded memories as quickly as they had made sandwiches and waited tables in the old days. "Were you there at the slumber party when Leon jumped out of the cake naked?" someone asked.

Decidedly middle-aged arrivals Irving and Betty Boim looked as if they'd wandered into the wrong reunion. Boim is a powerfully built gym teacher in the Ann Arbor school system and a former minor league baseball player. He was about the only man wearing shorts. Betty Boim had carefully coiffed yellowish hair and wore bright red lipstick. She wore a sweatshirt that said "Burns Park," the name of the elementary school where she teaches. She smiled good-naturedly as her excited husband greeted former Indian Summer employees, who, in return, called out an affectionate "Hello, Coach."

Boim, or Coach, was Indian Summer's most loyal customer. "Sometimes, I'd hit that place twice a day," recalled Boim, who radiates an intense geniality. "I'd call up and say, 'Hey, I've got to go to school. Can you make me soy pancakes?' "

Boim's status was such that he regularly sat at a long table for Indian Summer regulars in the back of the restaurant. The staff called his chair "Coach's chair." He was probably the only customer allowed by the Indian Summer staff to serve himself.

Boim's vegetarian leanings drew him to Indian Summer. "They had all the juices,

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THE INDIAN SUMMER REUNION *continued*

not just carrot," he said. But it was the restaurant's friendly atmosphere that kept him coming. Boim was single and, he says, lonely when he started going to the restaurant. "I was kind of a street person for someone teaching school in Ann Arbor," he explained. "I had lots of time on my hands, and I talked to lots of people." Boim has eaten at many restaurants since Indian Summer closed, but has found no replacement. "That was a one-of-a-kind place," he said.

The reunion participants, with their children and their significant others, grouped around a picnic table, unecological paper plates in hand. Not surprisingly, the curried rice salad, poppy-seed bread, and assorted casseroles were delicious. Someone had brought hot dogs to grill, but after an hour only two were missing. But people readily helped themselves to the ubiquitous six-packs, though in the old days many had shunned beer (and drugs) as impure.

The sight of the food prompted some self-conscious banter about changes in eating habits and life-styles. "Have you eaten a hamburger yet?" former Indian Summer waitress and reunion organizer Villabeth Midlam asked Todd Taylor. Slim-hipped, Midlam has wavy dark brown hair that falls to her shoulders. She held her infant daughter.

"That's the one rule I haven't broken," Taylor answered.

Someone asked Dick Siegel, "Dick, do you have a Visa card yet?"

The reunion stirred painful memories for some. One former Indian Summer waiter sat alone, wearing his quietness like his green T-shirt. Dave is a government employee who lives about an hour from Ann Arbor, but he has rarely returned since he left ten years ago. Lean and mustached, he released his memories cautiously. "My girlfriend—later my wife—and I walked into Indian Summer the first week it was open. We asked for coffee with sugar. They didn't have any sugar. But they hired us."

The couple spent the next few years washing dishes and waiting tables. "We were U-M students," said Dave. "But the restaurant was our real life." Eventually, Dave's wife left him for another Indian Summer employee, who later became a swami in California. (Neither came to the reunion.) "Around the time the restaurant closed," Dave finished, "we got divorced."

Dave's experience is not unique in the annals of Indian Summer. The staff was mostly under twenty-five ("Thirty was old!" said Villabeth Midlam), and single. People worked together, partied together, and sometimes rented houses together. Old relationships ended, and new ones began—and began.

"Remember the connect-the-dots?" one Indian Summer waitress asked another. Both laughed, recalling how some Indian Summer staff enjoyed connecting dots on paper to keep track of who was sleeping with whom.

Painful memories of lost loves may be

one reason why the turnout of twenty-two—about a quarter of the people contacted—was, though respectable, less than spectacular. But reunion organizer Villabeth Midlam found herself moved by the responses to her reunion questionnaire.

Wrote one former waiter turned English teacher, "Indian Summer still lives in my heart as an unforgettable experience because of the beautiful people who worked there."

A physician now working in a low-income clinic wrote of his former restaurant friends, "They were the most spiritual group of dishwashers I have ever known."

Midlam, who lives in Burns Park with her husband and two small children, was interested to find that Indian Summer graduates were doing everything from acting to lobbying for prisoners' rights. "I would say," said Midlam, looking back over the years, "that this was a very close-knit group of idealistic people."

Indian Summer opened in October 1971 and closed in October 1976. It was the creation of a particular era. By 1971, much of the fervent anti-war sentiment of the Sixties was being channeled into intense personal and spiritual searching. "At the heart of everything is what we call a change in consciousness," pronounced Charles Reich in his 1970 bestseller, *The Greening of America*. That era's restlessness led many people to Indian Summer.

Ken King was the restaurant's founder. A U-M oceanography grad, he studied at Harvard Divinity School before returning to Ann Arbor. Of medium build, King has gaunt features and an uncensored, sometimes rambling style of talking. Former Indian Summer employees affectionately describe him as "gentle" and "very spiritual."

King's decision to attend Harvard Divinity School was influenced by his desire to avoid the draft. His close friend and fellow U-M grad Matt Posner was also in Boston, working at Goodwill Industries and trying, he recalled, to "pursue a conscientious objectorship." The draft lottery altered the friends' plans. "Before the lottery, we were all trapped," said Posner. "Now some of us were free."

The freed King and Posner soon returned to Ann Arbor. King was working at Eden's Natural Foods grocery store when he heard discussion about what would become Eden's Restaurant. A lifelong cook, King decided he wanted his own restaurant.

"Every once in a while you kind of get some confidence," King recalled, still a little amazed by his audacity. "The Virginian [the restaurant that preceded Indian Summer] was going bankrupt. The middle of the summer, I walked up to the place, got the owner to sell. We just started doing it. People started walking in off the street, helping to fix up the place. I don't remember hiring anybody. We just started doing it."

King and Posner were two of the original six young owners. King and three others were followers of a guru named

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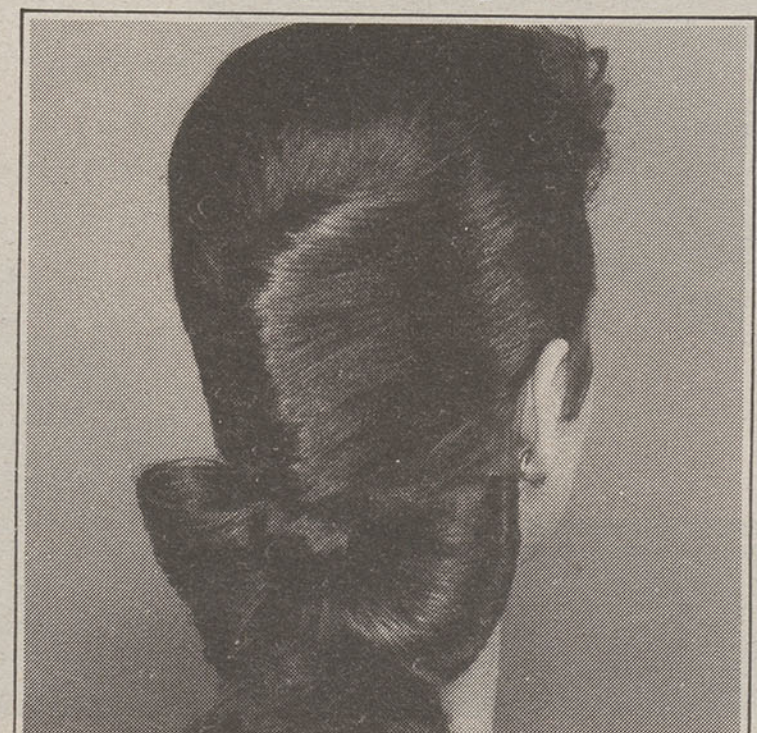

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Kirpal Singh whose influence led the restaurant to adopt a strict vegetarian diet that also excluded eggs.

"Purity" in food was the restaurant's rule, probably its only one. For all the five years it was open, the staff diligently squeezed orange and carrot juice. They made their own yogurt. "We didn't even have a can opener," recalled Matt Posner a bit incredulously. "There was no such thing as canned tomato sauce."

The staff could be a bit self-righteous about all this purity. When a customer complained about finding a ladybug in her salad, one Indian Summer waitress said loftily, "It's organic!" and passed on by.

From the start, Indian Summer's good food and low prices (a cup of soup was 30¢, a large salad $1.25) drew large crowds. "You'd go there at two-thirty in the afternoon and every table was full," said Steve Bellock, owner of Seva Restaurant and a friendly competitor. The restaurant thrived on its lunch business. Day in and day out for five years, it served its seven sandwiches: cream cheese, apple butter and nuts; cream cheese, hommus, sprouts, lettuce, and tomato; avocado, cream cheese, sprouts, lettuce and tomato; avocado, cream cheese, and sprouts; a miso and tahini mixture; and cheese, with or without avocado. One popular Indian Summer creation was its bread. It was made without yeast, and the bakers "kneaded it furiously," recalled Villabeth Midlam. "It weighed two pounds."

Indian Summer's owners emphasized a "community" feeling and indulged personal idiosyncrasies. "They used to let me take time off to look at the sunset," said Bill Ransom, a former waiter who is a self-employed tiler in Ann Arbor. People moved easily into slots they fancied. "One lady liked making peanut butter yogurt, so that became her thing," said former dishwasher (and later owner) Rick Peshkin.

Somewhere between a third and a half of the staff were followers of several Eastern schools of thought. "People were always talking about their meditations and going to meetings together," says one former nonspiritual waiter. The staff also included an artsy-music element represented by Dick Siegel and his friends. Politics, though, got short shrift. So did sports. "A large segment of people thought sports were kind of bourgeois," said founder Ken King.

Mutual tolerance was the glue that held the unorthodox restaurant together—that and a sort of frenzied dedication. Indian Summer owners were more concerned with keeping their restaurant "pure" and "communal" than with making profits. "Ken was just interested in putting out good food," said Rick Peshkin of Ken King.

The restaurant kept its prices low. The blue-jeaned and peasant-skirted waitresses worked long hours and divided their meager tips. Villabeth Midlam recalls that her salary was about $1.20 an hour. "The first year I worked eighty hours a week for about $4,000," said

When a customer complained about finding a ladybug in her salad, one Indian Summer waitress said loftily, "It's organic!" and passed on by.

former owner and manager Matt Posner. (Posner did better later on.)

The prestige of working at Indian Summer helped to compensate for the low salaries. "You had to know someone to get hired there," recalled one former waitress. Free-lance cartoonist LaRon Williams was a regular Indian Summer customer who always sat at the special long table. One evening, the dishwasher stalked out in a temper. "Matt [Posner] walked up to me and said, 'You can eat free if you'll wash the dishes,' " recalled Williams, one of two blacks to work at the restaurant.

The heady days at Indian Summer ripened in 1973, when some of the owners purchased Frog Holler Farm in Brooklyn, Michigan, planning to grow food there for the restaurant. Former Indian Summer owner Rick Peshkin, curly haired, wiry, and—beneath a quiet exterior—aggressive, explained that the group intended to run the farm like a commune.

Some Indian Summer workers spent weeks on the farm, living in tents and farming. But the venture "never really got off the ground," said Ken King, the farm's main advocate. King said he didn't provide enough leadership. "I'm not a leadership type person," he explained. "At Indian Summer that didn't matter, because I was the cook."

Rick Peshkin said the would-be farmers simply didn't recognize what hard work farming is. "We were just kids," he said. "We were trying to live an ideal."

The Frog Holler venture strained the friendships of the Indian Summer owners, who were already moving in different directions. Ultimately, King sold out his share of the restaurant in exchange for Matt Posner's share of the farm. Rick Peshkin, who had taken over the buying for Indian Summer, eventually opened his own wholesale food distributorship, Frog Holler, Ltd., today a successful business on South State Street. (Peshkin also married Indian Summer waitress Cathy Bolton. They have two children.)

Most of the burden for running Indian Summer fell on Matt Posner's shoulders, and he finally wanted out. So Indian Summer's owners sold it as a vegetarian restaurant, making what they describe as a reasonable profit.

The new restaurant, Govinda's, lasted less than a year. Indian Summer workers who drifted to Govinda's were disillusioned. "Govinda's was the bottom line," griped Todd Taylor, the former Indian Summer dishwasher. "They were there to make money. They had time cards."

Musician Dick Siegel said that Indian Summer's time simply ran out. "That place had such a unique spirit. When it was over, it was over." He added, in a tone that combined resignation and dis-

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Indian Summer's owners indulged personal idiosyncrasies. "They used to let me take time off to look at the sunset," said former waiter Bill Ransom.

dain, "Today we have Steve's [the trendy ice cream parlor on State Street.]"

After Indian Summer closed, Ken King continued to live on Frog Holler Farm, where he remains today. He surfaces regularly in Ann Arbor to sell his organic vegetables and apple cider at the Farmers' Market. He and his wife, Cathy (who also worked at Indian Summer), educate their three sons at home. In his spare time King writes songs. He says that he and Peshkin and Posner remain friendly but socialize infrequently. King enjoys his quiet life but sometimes misses the closeness and camaraderie of Indian Summer. "I've been lonely for the cooperation and the good feelings," he says wistfully.

Like campers gathering for the closing bonfire, the former Indian Summer workers sat in a circle on the grass. Villabeth Midlam handed out copies of the Indian Summer trivia quiz.

"How many pancakes did Shakey Jake eat every morning?" Midlam asked.

"Two!" someone shouted.

"What was the first meal served at Indian Summer? The last?"

Some questions were harder than others. No one was certain how many times "Prince" (a former mental hospital patient who paid when he felt like it) had changed the color of his hair in 1973. And one woman had trouble recalling the restaurant's floor plan. "I'm drawing a blank on the bathrooms," she complained.

"We had two bathrooms downstairs, both unisex," someone explained. "But we had the 'no bathroom' policy for customers unless they were pregnant or a child."

The trivia quiz faded into an amiable last act of gathering loose ends and miscellaneous memories. Someone recalled fondly the "I'm OK, you suck" T-shirts the staff once wore. Villabeth Midlam told Matt Posner how the staff turned back the clock when they arrived late. "You owe me money," Posner said, laughing.

As at most reunions, the sweet memories prevailed over the bitter. Former Indian Summer waitress Cathy Bolton reflected on what all the nostalgia had added up to. "Our generation had trouble leaving home," she said. "We made Indian Summer our railroad station. Our personal lives were in disarray—but Indian Summer served as protection."

The reunion ended on a note of ritual—informal, in true Indian Summer style. The gatherers tossed a milk crate of old payroll records and business memorabilia into a Delhi Park trash container. With Indian Summer's official history disposed of, the last lingerers, children in tow, moved briskly toward home. ■

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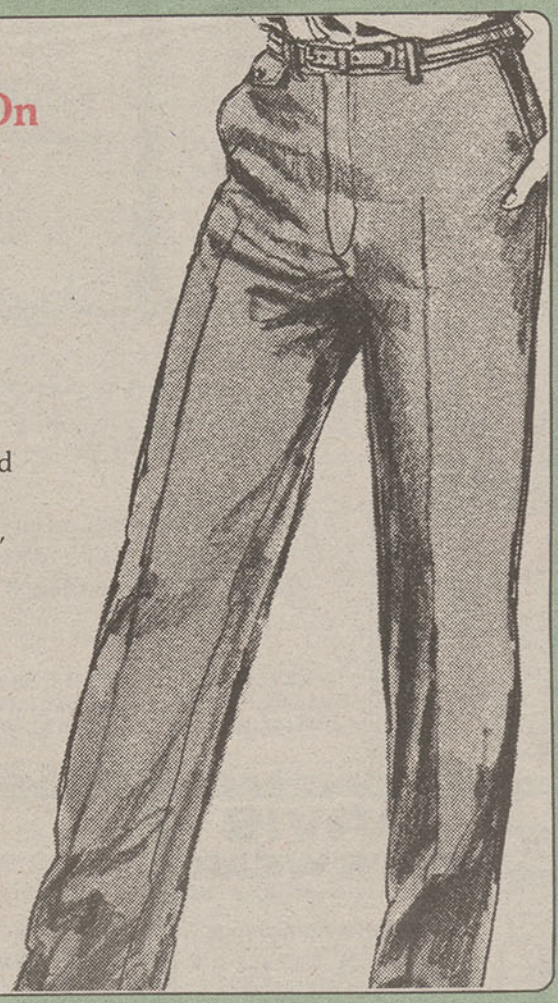

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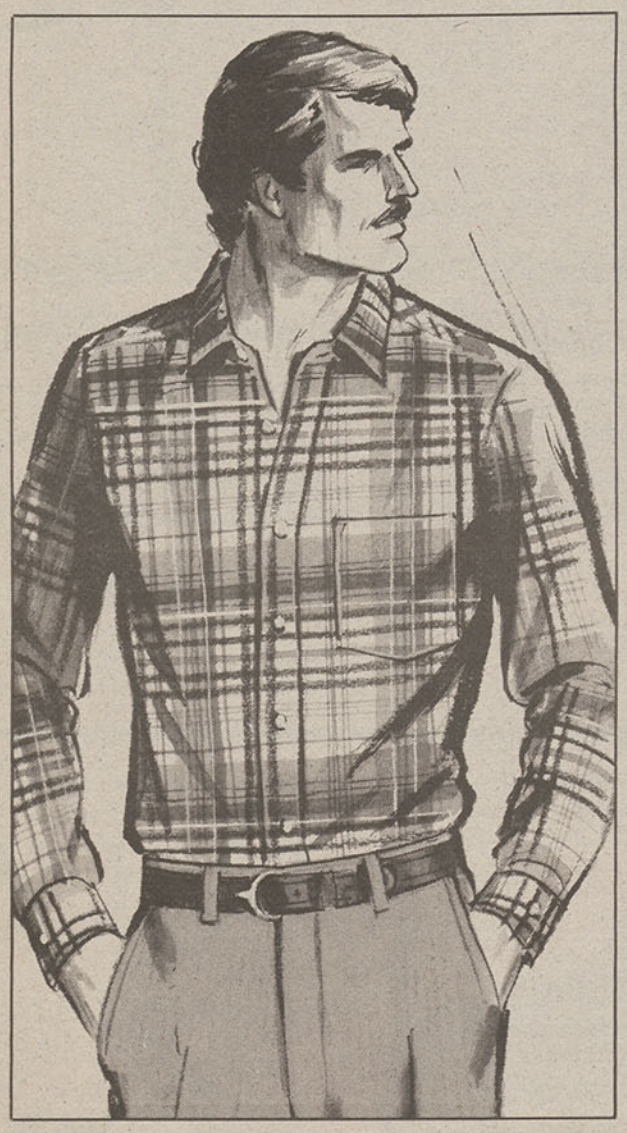

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The University Center War

How developer Bill Martin got caught in an acrimonious planning fight

By JOHN HILTON

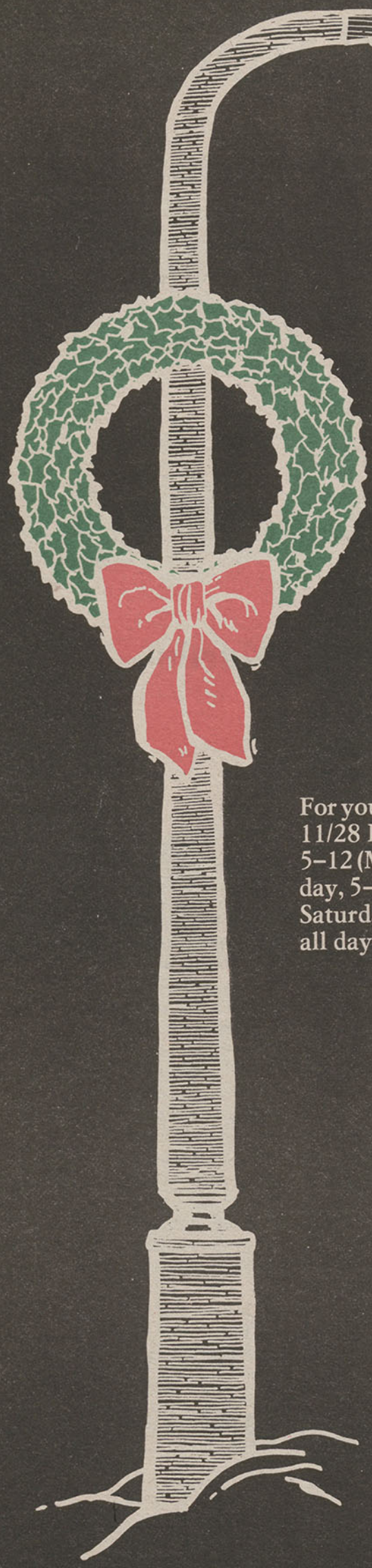
When the Ann Arbor Planning Commission held its first public hearing on University Center in May, only eight people showed up to critique the proposal to build a 154,000-square-foot shopping center (about 20 percent smaller than Westgate) right across Nixon Road from Plymouth Mall. In response to the criticisms, the site plan was revised and returned for a second hearing in July. The second turnout was even lower—just six people, two of whom had already appeared at the previous hearing. The remaining four speakers actually favored the proposal.

Even though the project required rezoning of the land from its present research classification, its smooth progress didn't surprise University Center developer Bill Martin. A meticulous, soft-voiced veteran of eighteen years of development in Ann Arbor, Martin had proposed the new shopping center only after checking with everyone from city officials to neighborhood groups to sound out potential opposition. So he was stunned when, immediately after the July hearing, all four of the planning commissioners just appointed by Mayor Pierce voted to oppose the project. Citing questions about the need for more north side retail, where it should be if it were needed, and the center's possible impact on downtown, the Planning Commission refused to recommend University Center by a vote of five to three.

Worse was to come. In the next few weeks, opposition to University Center gathered so fast that by the time the proposal came up for review by City Council in September, it was hard to believe that the project had barely attracted notice at Planning Commission hearings. Three hundred northside residents filled council chambers on the second floor of City Hall. Most speakers at the earlier meetings had objected only to specific details of Martin's plan. But this group denounced the whole idea of a new shopping center. The audience applauded vigorously as three dozen speakers spent hours castigating the plan for everything from damaging downtown and depriving Ann Arbor of research-zoned land to causing respiratory problems among Parkway Meadows' elderly residents.

By the end of the hearing, Bill Martin was visibly shaken. Permitted the same five minutes as any other speaker, he assailed what he called factual distortions in information put out by opponents. His own wife, he said, had been told by a leafleteer that the proposed center was 50 percent bigger than Arborland, when in fact it was 60 percent smaller. And while the parcel was currently zoned for research, both the Planning Commission and City Council had unanimously voted less than three years earlier to earmark it for eventual commercial use.

"If you can show me how our proposal differs from the Master Plan, change [the proposal] and we'll develop it so it *is*



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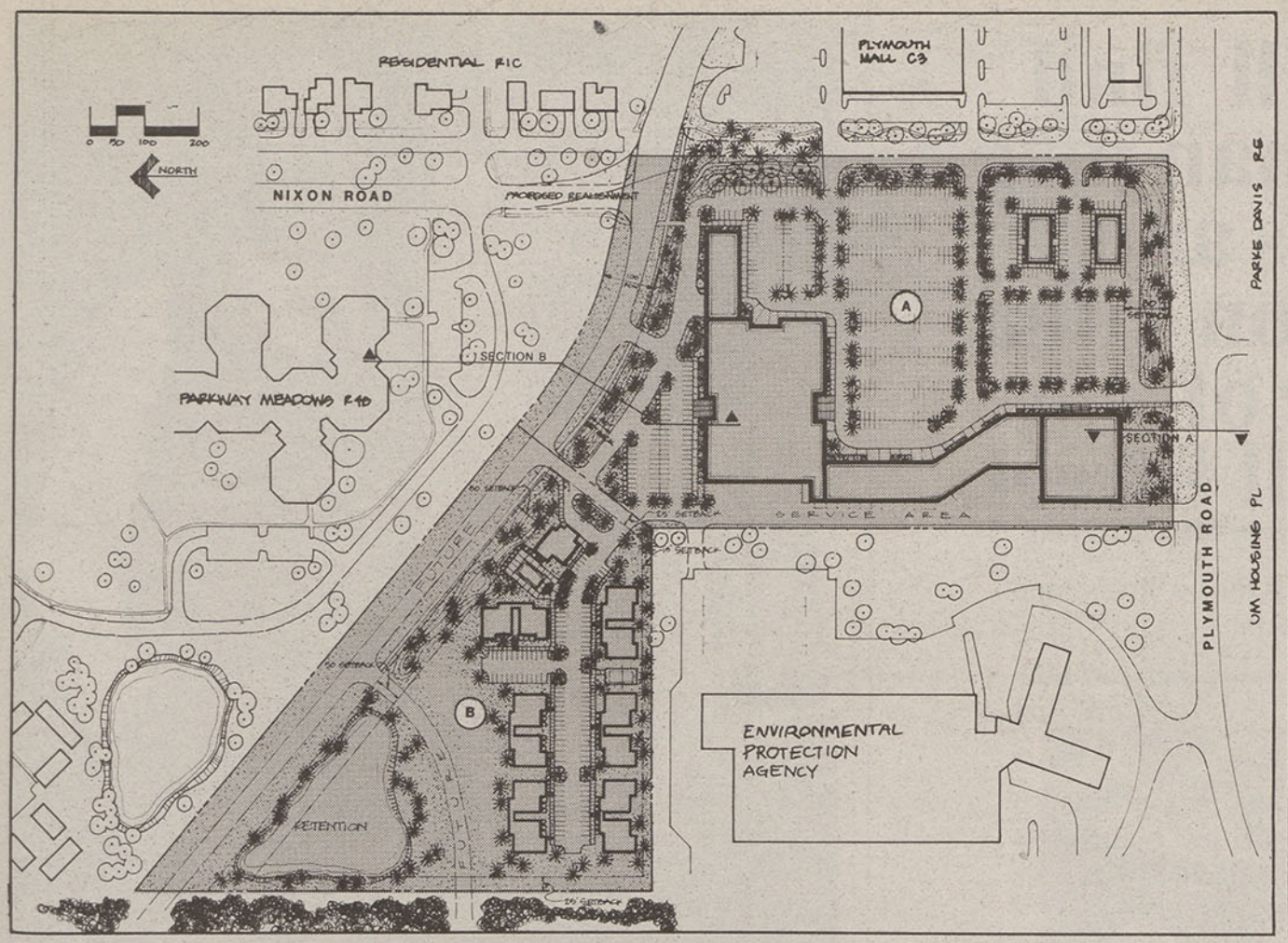

The plan for Bill Martin's proposed University Center on the corner of Plymouth and Nixon roads. "It's a site we've been after for a long time—and every other developer has, too," says Martin. He had slated both sections A and B for commercial use, but in response to the neighbors' outcry he shifted section B to "residential short-stay apartments."

in conformance," he challenged council members. Otherwise, based on what he had heard, "I think I should turn in my resignation as a developer in this community."

Martin's successful career

Bill Martin is no stranger to the volatile politics of development. An electrician's son from Detroit, he earned a bachelor's in English from Wittenberg University in Ohio and a master's in economics from the University of Stockholm on a Fulbright fellowship before returning to the U-M to pursue an M.B.A. in the mid Sixties. His first experience in real estate came as a U-M student, when he answered an ad offering $3 an hour to operate a company set up by several U-M professors who wanted to find work for otherwise unemployable people. Martin identified a need for unskilled labor to clean student apartments for real estate management companies. By the end of the year, he was sending out daily teams of as many as thirty high school dropouts and Ypsilanti State Hospital residents. "We deinstitutionalized about ten people," he recalls proudly. "A couple of 'em, who to this day are still around Ann Arbor, had been permanent, longtime [Ypsi State] residents."

After completing his M.B.A. in 1965, Martin taught economics at Eastern Michigan while buying options on shutdown gas stations. He finished his first new construction project, the brick building that houses Bicycle Jim's and Community News at the corner of South University and Forest, in 1973. He accelerated quickly from there. Borrowing on each completed project to launch the next, by the end of the Seventies he had added Liberty Center and Michigan Square downtown, the Mill Creek townhouses on Stone School Road, and had finished a number of the Traver Lake condominiums after another developer abandoned them.

Currently, his First Martin Corporation—headquartered in the toy-like cinder block tower on Depot Street that was once the Cornwell Coal Company— builds $10 to $15 million worth of projects annually, almost all inside the Ann Arbor City limits. A few of his recent projects are the Plymouth Park office complex on the north side, an immaculate renovation/restoration of the First National Building downtown, and the Homestead Commons apartments on Eisenhower Parkway.

Some "merchant builders" sell developments as soon as they are completed. Many others sell after five to seven years, when depreciation deductions begin to decline. Martin, however, still owns and operates every project he has ever developed. He takes intense personal pride in his buildings, and he puts a high value on good tenant relations, starting with his symbolic insistence on writing leases between "hosts" and "guests" instead of "landlords" and "tenants." All this has won him a formidable reputation as one of the best local developers.

In dealing with the current Democratic council majority, Martin has the added advantage that he can't be dismissed as a knee-jerk gentrifier. Far from trying to turn Ann Arbor into an upper-crust enclave, he is so committed to affordable housing that at Homestead Commons he actually gave the Michigan State Housing Development Authority the power to review rent increases. Low-rent single-room-occupancy residences affordable to minimum wage workers are anathema to most developers. Martin is nonetheless working to develop one, partly because some of the people he helped out of Ypsi State were evicted when the Downtown Club was turned into office space by former mayor Lou Belcher and others.

By September, however, Martin was no longer dealing simply with a City Council familiar with his record. University Center had become the target of a potent mass movement, and a citywide public opinion battle was forming. It soon became apparent that Martin was prepared for that conflict neither tactically nor temperamentally.

Martin's display of anger at the September City Council meeting was understandable to the handful of people intimately familiar with the project's history. Most council members were themselves troubled at what appeared to be an orchestrated and emotional campaign against a fairly routine development. But Martin's testiness did nothing to strengthen his case with an increasingly skeptical public.

A much worse political blunder soon followed, when First Martin employees said publicly that the company would boycott several downtown businesses

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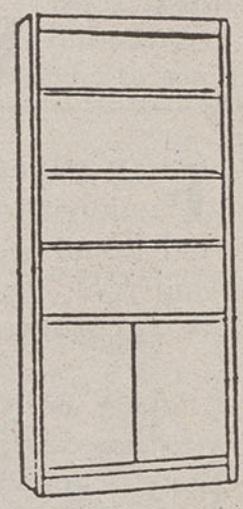

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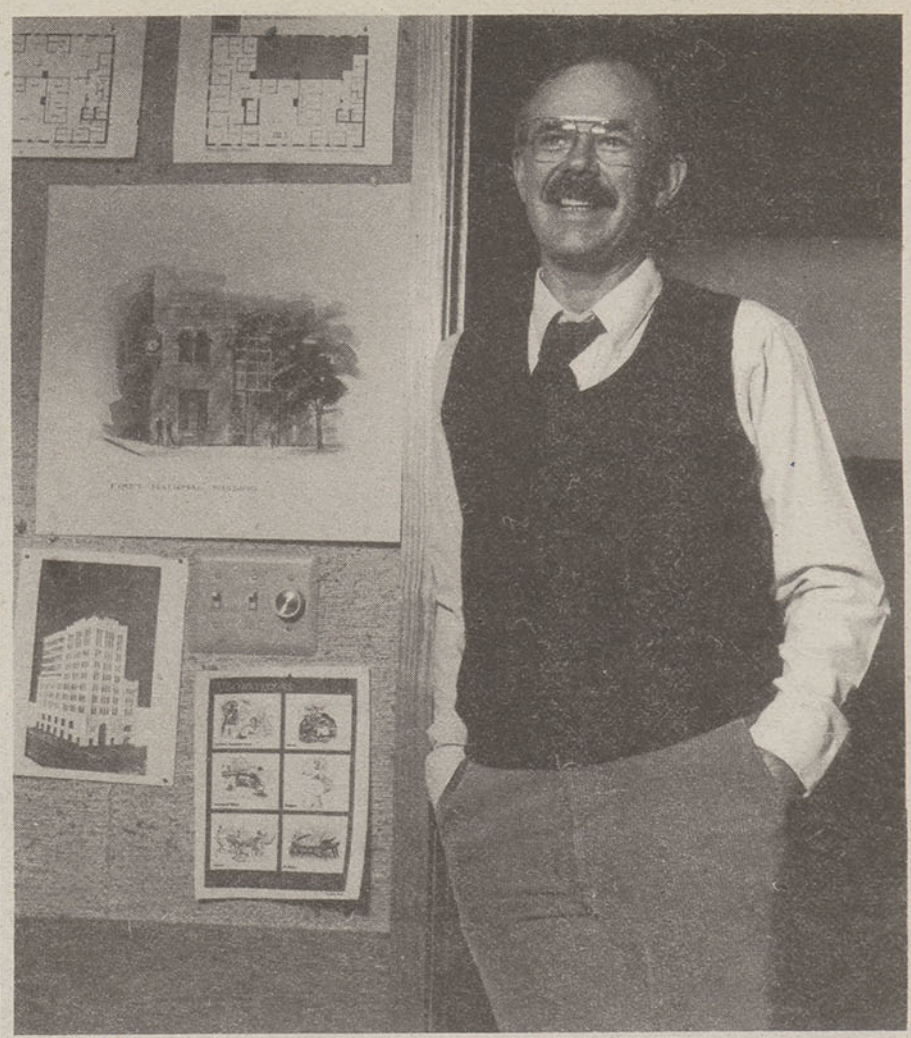


SUZANNE COLES-KETCHAM

Developer Bill Martin. Thanks to his long-standing support of low-cost housing, he is well regarded even by City Council Democrats. But he was unprepared technically and temperamentally for the public relations battle that erupted over what had seemed to be a routine project.

whose owners had signed petitions against University Center. Although Martin himself subsequently apologized and withdrew the threats, word of the bullying tactics spread with phenomenal speed. Bill Martin's carefully built reputation was his biggest political asset going into the controversy surrounding University Center. It now began to seem that it might be the biggest casualty as well.

Surprise opposition

The obvious question was how a savvy developer like Martin got into such a mess in the first place. Incredible as it seems in retrospect, the answer apparently is that Martin didn't prepare for a fight because he didn't expect to get into one. According to Martin, what particularly upset him about the conflict was that, in his view, it should never have occurred at all.

It is hard to believe that so experienced a developer could have thought that the University Center site would be rezoned from research to commercial use without a battle. But in fact, Martin says, that was just what he *had* expected—and, in his view, with good reason. He says now that he would never have committed himself to spending up to $100,000 to seek city approval for University Center if he hadn't been sure that the fundamental land use issue had already been resolved.

Ann Arbor City Council has adopted at least nine different comprehensive development plans over the years, addressing issues that range from parks and traffic circulation to the future use of vacant land. The multicolored map that summarizes them—the Master Plan Summary—is dominated by swatches of subdued earth tones that give the city the look of a forest in autumn. Large sweeps of green (for public land) and yellow (for single-family neighborhoods) are punctuated with smaller patches of brown (for multi-family land) and red (for commercial land). The north side of Plymouth Road at Nixon is marked by a red semicircle. The right half of the circle is Plymouth Mall. The left half, currently occupied by a boarded-up farmhouse and a vegetable stand, is the proposed site of University Center. The red color reflects a policy decision dating back to 1983, when both Planning Commission and City Council voted to amend the 1981 *Plan for Transitional and Vacant Land Areas* to designate a ten-to-fifteen-acre site there for future commercial use.

"We keep a list of four or five developments that we'd always like to do, if we could ever get the property and the timing and the location all right," Bill Martin explains. "That corner is one we've been after for a long time—and every other developer has, too." The site's owner is an inner-city Detroit Chaldean grocer. Martin says he learned the whole history of the Chaldeans—a Christian minority driven from Turkey who arrived in Detroit via Spain, Mexico, and Los Angeles—during his two-year campaign to buy a development option on the land. (An option is the right to purchase a piece of property at a stated price for a certain period of time. Buying an option instead

of purchasing the property outright allows a developer to minimize his losses if financial or political problems crop up that kill a project.)

To Martin, there was never any question that the site was right for a shopping center. South of the Huron River, he notes, Ann Arbor averages about fifty square feet of commercial space per resident, not even counting the huge amount of commercial strip space along Stadium, Packard, and Washtenaw. North of the river, in contrast, the ratio is only about nine square feet per person. With one-third of its land still undeveloped, northeast Ann Arbor is also the one area of the city where major population growth is still probable.

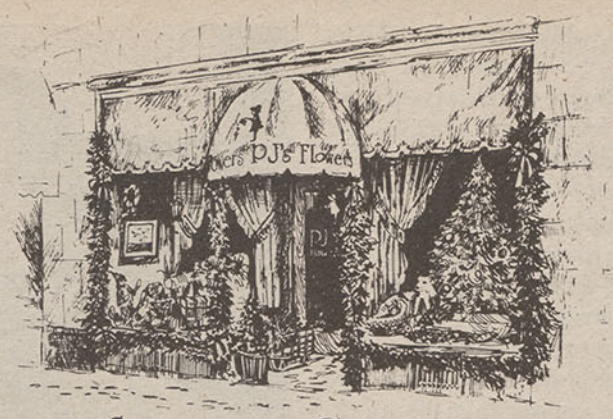
Martin also knew, however, that despite the 1983 vote and the Master Plan Summary, the site had never been formally rezoned for commercial use. Once his option to buy the land was secure, the next step was to take political soundings to see if the planned rezoning was going to be a problem. "I wrote letters to four councilmen immediately, as soon as we got our option—Hunter, Peterson, Deem, and Blow," he recalls. "And I said, 'We are proposing to develop a shopping center on this property. It is consistent with the Master Plan. Would you please let me know if you have any problems with this proposed use at this location?' I never heard back 'Boo' from one of them. As soon as Hirshorn was elected [in April], I wrote him a similar letter. Nothing back from him, either."

As an additional precaution, Martin and his staff also contacted Parkway Meadows developer Don Gallinger, representatives of nearby neighborhood groups, and even the president of Jacobson's, the downtown store most likely to be affected by the medium- to upper-range clothing store Martin hoped to attract as an anchor tenant. "I said, 'Raise your red flags now, guys,' " Martin recalls. "Because when I start the ticker, I'm paying carrying costs and option payments, I'm going to do land planning, engineering, environmental studies, traffic impact studies. I'm going to spend probably $80,000 to $100,000 to go through the approval process—and I don't want to *do* this if I know there's any major problem.' Nobody said 'Boo.' That's a whole bunch of green lights, in my book."

The first sign of trouble

The University Center site has two distinct parts: a sixteen-acre rectangle on the Plymouth-Nixon corner joined at the back to an eleven-acre triangle extending north and west behind the EPA emissions testing lab. The original plan First Martin submitted to the city's Advisory Planning Board at the beginning of May called for zoning the entire twenty-seven acres for commercial use, with a large, L-shaped shopping center on the rectangle and offices and additional commercial space on the triangle.

SUZANNE COLES-KETCHAM



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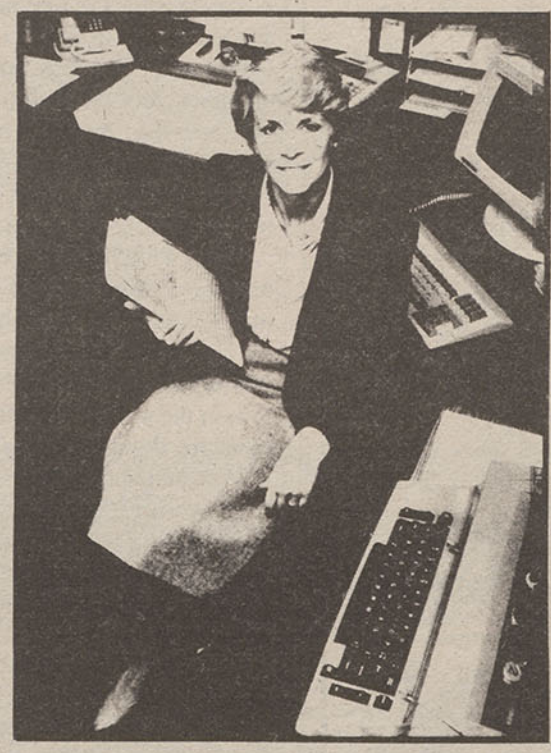

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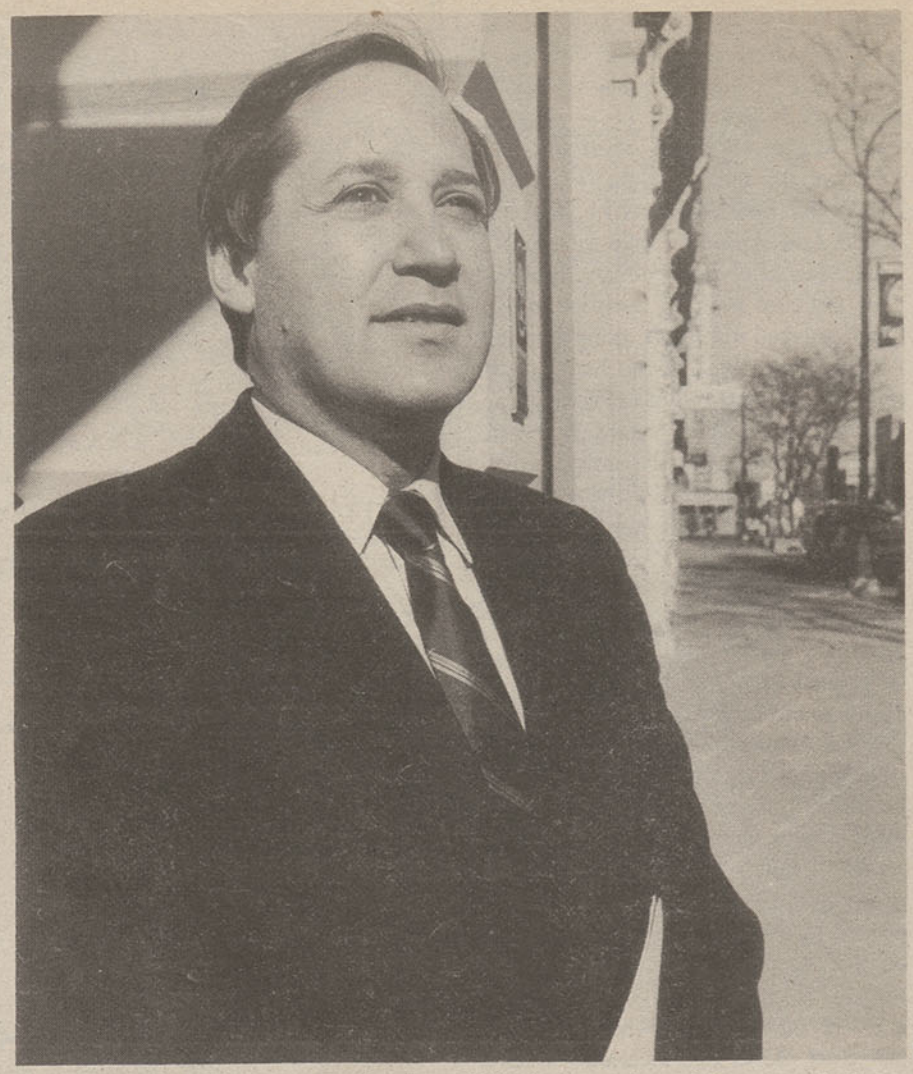
At the May public hearing, neighbors objected that the Vacant Land Study called for only ten to fifteen acres of commercial space and that stores on the rear triangle were too near to the neighboring Parkway Meadows senior citizens' apartments. Such questions over the details of site plans are routine, and Martin, like any successful local developer, is adept at accommodating them. By the time the plan came back to the Planning Commission in July, the proposed office and store space had been removed from the rear triangle. In their place, the site plan called for "residential short-stay apartments." That currently popular piece of planning jargon (it also cropped up at the big Concord Center project now under construction at State and Eisenhower) mystified a lot of people. Martin says it means an all-suite hotel, like the Residence Inn near Briarwood, that caters to people on extended business trips and newcomers looking for housing.

For Martin, the first hint that University Center was in serious trouble surfaced only after the Planning Commission's second public hearing in July. Following the hearing, when members began to discuss the project, Second Ward councilman Seth Hirshorn announced his categorical opposition to the whole project.

Along with three other new Democratic appointees, Hirshorn had joined the Planning Commission in the interval between the May and July meetings. Reviewing the University Center site plan for the first time in the week or so before the meeting, Hirshorn decided that he disagreed with the Vacant Land Study's recommendation for the corner. "I had read the material and come to the conclusion that I couldn't support it," Hirshorn says. "I felt the best use was the current zoning." At Planning Commission's July meeting, Hirshorn—citing concerns about a potential overcommercialization of Plymouth Road and its possible negative impact on downtown—lobbied vigorously against the project. "I was quite forceful," he recalls, "and we carried it on a five-to-three vote."

Martin later complained to City Council that he felt that he had been caught up in a political campaign rather than an ordinary land use dispute. He was presumably referring to Hirshorn's role in galvanizing opposition in the Planning Commission. Hirshorn's political mentor, former councilwoman Leslie Morris, apparently was also active in rallying opposition. Morris won't comment, but gallery owner Elaine Selo, who circulated a petition against University Center among her fellow downtown merchants, says it was Morris who first brought the issue to her attention.

Selo's cooly elegant store is a perfect example of Main Street's new generation of post-Briarwood businesses. Taking advantage of downtown's charmingly jumbled architecture and comparatively cheap rents, Selo and many others have created interesting, out-of-the-ordinary shops and restaurants that seem worlds removed from the mass-marketed homogeneity of chain-dominated malls. But while Selo wasn't worried that a rival crafts gallery would appear in University Center, she was concerned at what she saw as a threat to downtown generally.



GREGORY FOX

Councilman Seth Hirshorn gave developer Bill Martin no sign of disapproval when Martin wrote him about University Center in April. Then in July he turned around and announced his categorical opposition. Critics accused Hirshorn of politically motivated grandstanding, but his radical opposition to any significant commercial development on the north side has won support from people all over town concerned about the recent pace of change in Ann Arbor.

In response to arguments that University Center wasn't needed, Bill Martin had taken the unusual step of releasing the market study he had commissioned for the project. Particularly if the proposed center included a strong mid- to higher-quality department store as an anchor tenant, the study concluded, there was "more than ample" consumer demand to support it. To Selo, that sounded like a weak endorsement. She also was concerned to find that the center was expected to draw customers from a five-mile radius—virtually all of Ann Arbor. The study said that the existing shopping area most directly competitive to the new center would be Briarwood. It also noted, however, that additional competition would come from downtown and Arborland.

Selo learned about the project just a few days before the September City Council meeting. She quickly wrote a petition and gathered more than sixty signatures opposing the new center. "Virtually everybody I approached signed," she recalls. "Most felt they were not really sure it would affect their particular store, but were concerned about how it would affect downtown as a whole."

The debate over whether banning fringe commercial development would strengthen downtown is a perennial one in Ann Arbor planning. University Center, however, was not the first nor even the biggest competitor with downtown to be reviewed by the city last summer. Only weeks before the September hearing on Martin's project, City Council approved a larger, 190,000-square-foot center as part of the Cranbrook development being built by a group of suburban Detroit developers at the intersection of Eisenhower Parkway and Ann Arbor-Saline Road. Kojaian Properties—the suburban Detroit group that is building the One North Main building downtown—is also proposing to build a smaller, 87,000-square-foot center (about the size of Georgetown Mall) on the triangle of land at the fork between Ann Arbor-Saline Road and South Main Street. It was apparently only because of Leslie Morris's intervention that Bill Martin's project was singled out as a uniquely dangerous menace to Main Street.

A key oversight

Seth Hirshorn's uncompromising adamancy in opposing University Center angered some of his fellow Democratic council members, who saw him engaging in egomaniacal grandstanding at the expense of good public policy. But Hirshorn was a welcome champion to a large group of people all over town concerned about the recent pace of change in Ann Arbor. And while Martin felt he had been misled when Hirshorn failed to re-

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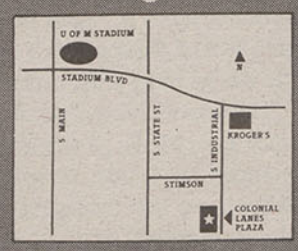

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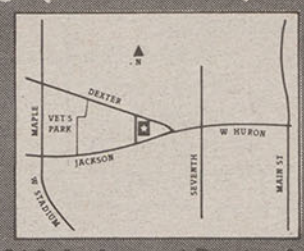

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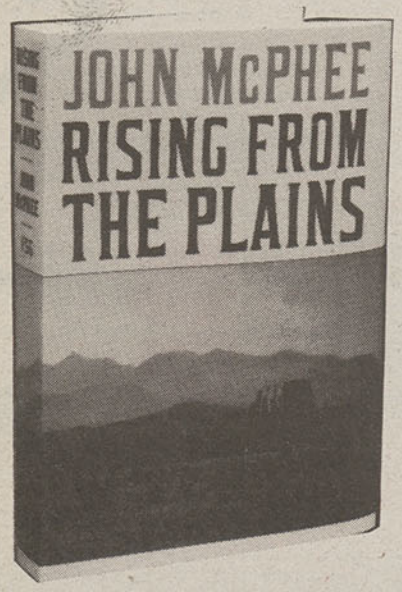

While ***Rising from the Plains*** is a rich portrayal of extraordinary people, it is also a history of the landscape around them. This is John McPhee's third book on geology and geologists. Following *Basin and Range* and *In Suspect Terrain* it continues to present a cross-section of North America along the fortieth parallel.

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PETER YATES

Parkway Meadows residents Lois Metler (left) and Esther Bishopp. Although their concerns about exhaust fumes and parking lot crime remain unsubstantiated by hard evidence, their opposition to the development has mobilized hundreds of neighbors who don't want University Center in their backyards.

spond to his initial political soundings, Martin himself committed a crucial oversight that ultimately put University Center at the center of citywide hostility to further development.

Because development disrupts familiar, comfortable landscapes, it is often painful to those who experience it. "Everybody has a little NIMBY in them—Not In My Back Yard—and everybody believes that once they've moved into the neighborhood, they're the last person in—that should be it," acknowledges Martin. "Those are strong, strong personal emotions. People feel threatened by change."

As it happened, although Martin had contacted most established neighborhood planning groups about his plans well in advance, he never effectively reached the people in whose backyard—quite literally—the project would sit: the senior citizens at Parkway Meadows. Martin had sounded out the complex's developer, Don Gallinger, for opposition to the project, but Gallinger later turned around and opposed the project anyway. (Gallinger says he raised no objection initially because he regarded Martin's proposal as merely a hypothetical "back of an envelope" discussion.) More importantly, two Parkway Meadows residents, Esther Bishopp and Lois Metler, turned out to have profound concerns about the prospect of a nearby shopping center. Their worries were entirely independent of the concerns raised by Seth Hirshorn and Leslie Morris. "Some people think we were put up to it," says Bishopp, who is president of the complex's senior council. "It was genuine grass roots."

The senior citizens' involvement began when Lois Metler, a friend of Bishopp's, attended a public meeting at Clague School on the proposed extension of Huron Parkway south of Parkway Meadows. Metler had once had problems with exhaust fumes settling in low-lying window wells of an apartment at Division and Kingsley, and she had realized that her Parkway Meadows apartment was similarly situated at the bottom of a cul-de-sac formed by the walls of the building and the raised berm of the proposed parkway extension. At the meeting, she learned that, in addition to a road, she might have a shopping center to contend with as well.

Talking to Bishopp, Metler learned that she, too, was concerned about the project. "I said, 'No way,' " Bishopp recalls. "I worked for Farmer Jack's for over twenty years. I was in every shopping center, almost, that they had. I have seen what happened—my eyes have visualized the damage that's happened within a short period of time at other shopping centers." At City Council's September hearing, Bishopp read a forbidding list of common shopping center crimes—muggings, purse-snatchings, strong-arm robberies, rapes, and stolen cars—that she said had been provided by a crime prevention officer from the Detroit suburb of Taylor.

In the event, neither concern was well-enough documented to be very influential. At the public hearing, U-M School of Public Health toxicologist Rudy Richardson seemed to endorse Metler's concern about the hazard automotive exhaust fumes might pose to senior citizens with respiratory problems. Now, however, he backs away from asserting that a shopping center would actually have a discernible impact on anyone's health. "When it gets down to quantitative terms," he explains, "I don't have that kind of data, and I couldn't make a technical comment."

Bishopp's crime concerns resonated heavily with Ann Arborites who recalled the murder of Nancy Faber near the Plymouth-Green shopping center. They lost much of their impact, however, when Ann Arbor crime prevention officer Jerry Wright did a compilation of police reports for the Plymouth-Green center and Plymouth Mall over the last year. Wright found a number of routine business prob-

lems—mostly bad checks and false alarms—but not a single instance of any of the crimes Bishopp was concerned about.

Though their own concerns were not ultimately influential, Bishopp and Metler played a vital role in galvanizing opposition from other neighborhood residents. "We decided to have an initial meeting of just residents here," recalls Metler. "Some of the residents knew of other people who were already involved. They started phoning other neighborhood people, and they phoned Seth Hirshorn."

At their very first meeting, at the end of August, opponents packed Parkway Meadows' meeting room. For the second, Don Gallinger rented extra chairs. "We discovered that there were all kinds of neighborhood people who were concerned, and who were delighted that Parkway Meadows was getting concerned," Metler says. She and Bishopp had successfully tapped the northeast side's longstanding resistance to creeping urbanization—the desire to, as one letter writer to the *Ann Arbor News* put it—"continue to live in an area that's residential and quiet."

Council's quandary

Through sheer force of numbers, both at the public hearings and in letters to the *News*, northeast-side neighbors have been able to define the conflict to most casual observers as a case of an influential developer seeking to subvert established zoning for his own benefit. Despite the guidelines of the Vacant Land Survey that designated the site for eventual commercial use, the perception will hardly be diminished if City Council ends up siding with Martin. If City Council votes against Martin, on the other hand, they leave Martin out the $80,000 to $100,000 he invested in good faith—and they leave an uncommonly sensitive and community-conscious developer bitter about Ann Arbor's commitment to its planning decisions.

It is a measure of City Council's dilemma that it has twice deferred a decision on the project. After its first public hearing in September, council delayed a decision to allow Martin to prepare a modified plan that he hoped might reconcile northside residents to the project.

Because traffic pressure on the Nixon-Plymouth intersection was a frequently repeated concern, land planner Paul Raeder submitted a revised plan that would close Nixon off entirely, creating a greenbelt between the two centers and diverting traffic to the light at Huron Parkway.

Opponents had also claimed that once the twenty-seven-acre commercial zoning was approved, there would be nothing to stop Martin from turning around and building up to 500,000 square feet of store space, the maximum floor area ratio permitted under commercial zoning. It wasn't actually a likely outcome, since the building could be expanded only by cutting parking spaces, and it is parking, not floor area, that is the crucial factor in determining how much business a shopping

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center can handle. Even so, to allay their fears, Martin reduced the commercial-zoned area to sixteen acres—just the rectangular parcel on the corner of Nixon and Plymouth. The revised area plan given to the Planning Commission suggested that Martin would later request a separate R-5 hotel zoning for the triangular parcel nearest to Parkway Meadows. (In zoning theory, R-5 is considered a less intense use than commercial—or, for that matter, than the present research zoning.)

Council's second public hearing in October revealed that opposition was still boiling. Martin's forces were far better prepared, offering testimony from land use and traffic planners, a market researcher, and even an industrial hygienist responding to earlier neighborhood concerns. (The hygienist had measured carbon monoxide levels near a similar-sized center in suburban Detroit and concluded that even during peak driving times, the concentration was only 7 percent of levels allowed by the Environmental Protection Agency.) North Campus students and north side office workers also presented petitions favoring more shopping in the area.

None of that had any discernible impact, however, on strong and continued opposition from neighbors and downtown business people. Reflecting continuing misperceptions of the site's planning history and the project's scale, one neighbor urged City Council to "hold up its zoning plan and not capriciously change it." Others insisted that it was "really designed as a regional shopping center" and compared its impact to Briarwood's. (University Center's 160,000 square feet would ordinarily class it as a "community" center, a category below small regional centers like Arborland and Maple Village. Briarwood, a "super-regional" center, is more than six times as big.)

Ultimately, Councilman Jeff Epton proposed sending the whole project back to the Planning Commission for further review. Epton's proposal stated council's sense that more commercial space was probably appropriate in the area. That council advice may result in a different vote at Planning Commission. But while Epton's motion was adopted—some even saw it as a masterful political stroke—it is not yet clear that further review will change many people's minds, now that positions have been locked in through months of petitioning and speeches.

Seth Hirshorn, for one, sees no room for compromise. "There is no demand or need now in the north side for additional commercial," he insists with his customary conviction. "It's all hyperbole—it's probably five years away." And even as the northeast side does expand, the only additional commercial space Hirshorn would support would be a small convenience center at the corner of Nixon and Dhu Varren. Any commercial development on the scale of University Center, he says, "ought to be out M-14 two intersections away from Ann Arbor"—in Superior Township. ■

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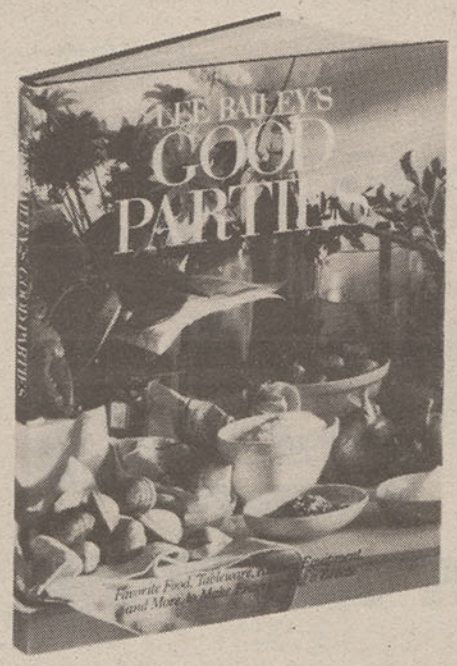

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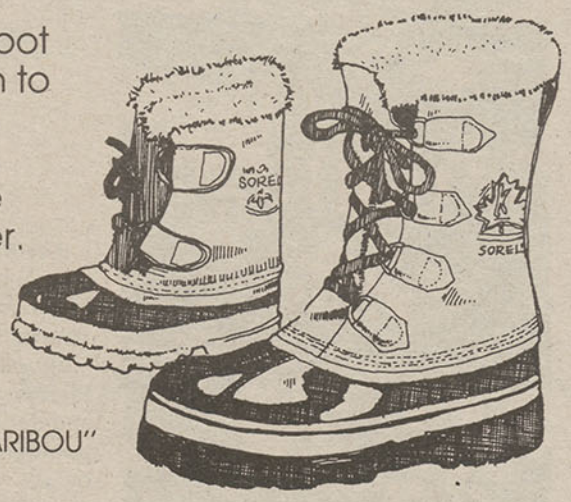

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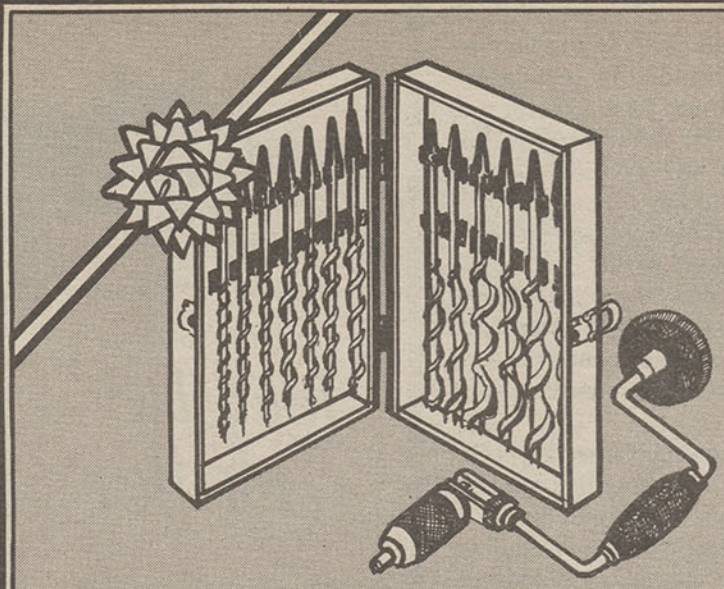

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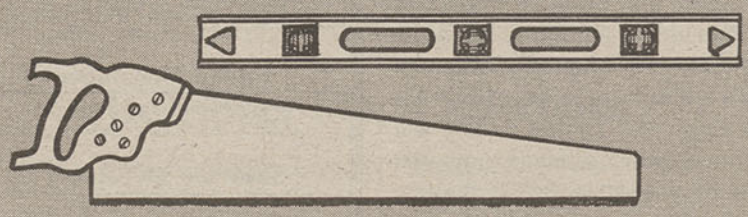

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Return to State Street

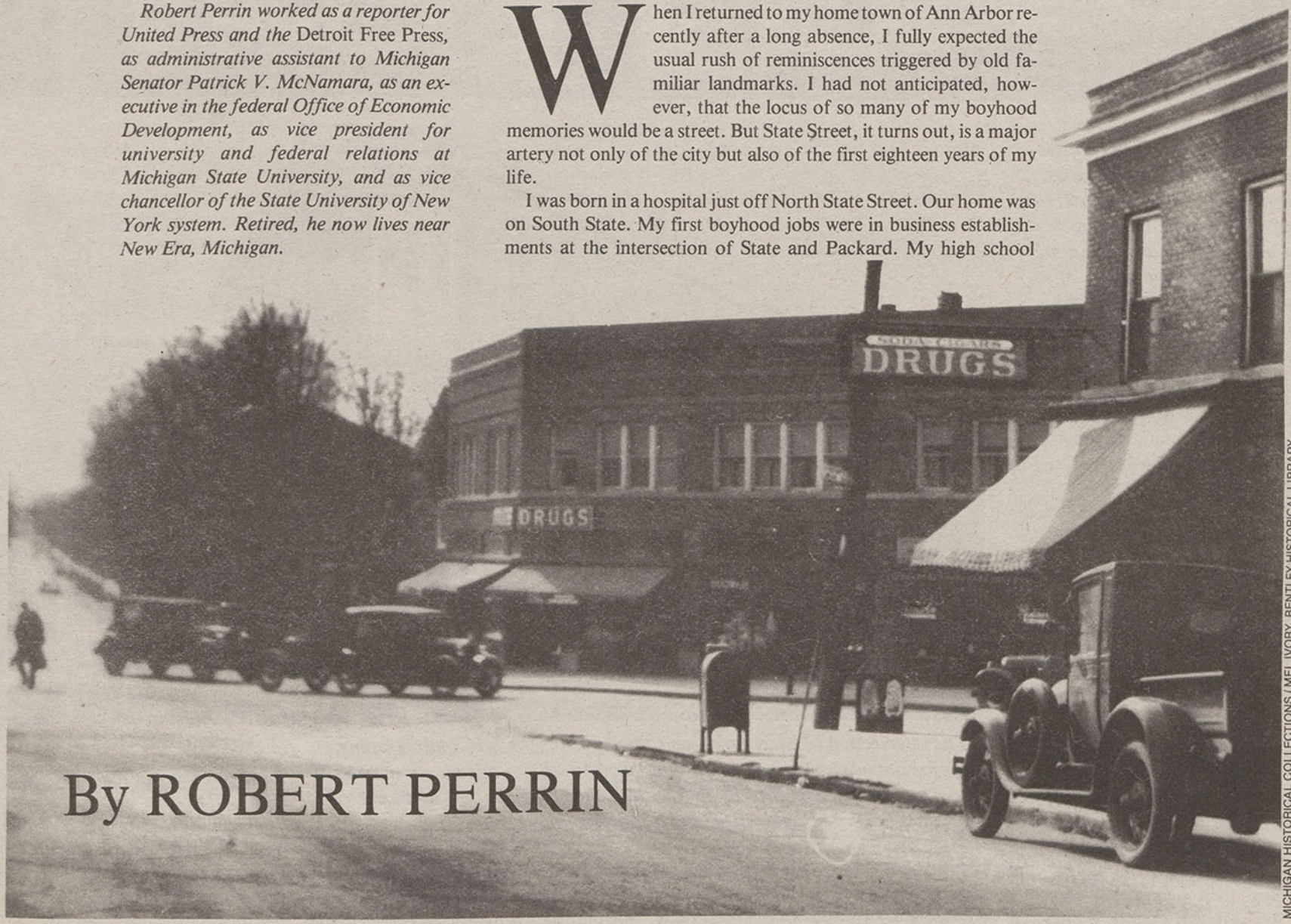
An account of growing up near the colorful intersection of Packard and State as the Depression gave way to wartime mobilization.

By ROBERT PERRIN

Robert Perrin worked as a reporter for United Press and the Detroit Free Press, *as administrative assistant to Michigan Senator Patrick V. McNamara, as an executive in the federal Office of Economic Development, as vice president for university and federal relations at Michigan State University, and as vice chancellor of the State University of New York system. Retired, he now lives near New Era, Michigan.*

When I returned to my home town of Ann Arbor recently after a long absence, I fully expected the usual rush of reminiscences triggered by old familiar landmarks. I had not anticipated, however, that the locus of so many of my boyhood memories would be a street. But State Street, it turns out, is a major artery not only of the city but also of the first eighteen years of my life.

I was born in a hospital just off North State Street. Our home was on South State. My first boyhood jobs were in business establishments at the intersection of State and Packard. My high school



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"My first job was in Freeman's Market [now Ralph's]. For those weaned on massive supermarkets, self-service, and shopping carts, the old-fashioned neighborhood grocery would be a startling anachronism. The customer had the luxury of individual service by a clerk who scurried about the store collecting items from the shelves."

"The intersection of State Street and Packard was the principal shopping area for the neighborhood. It was marvelously self-contained, comprising two drug stores, two groceries, barber and shoe repair shops, a Sinclair gas station, a bakery, a cigar store, and a sporting goods shop."

fronted on State Street. And when I joined the Navy in World War II, I departed Ann Arbor on a train from the Michigan Central Depot at the far north end of the street.

I can claim Ann Arbor as my home town, since I was born in St. Joseph Hospital in 1925. But my father's then-career as a professional baseball player and manager took the family away shortly thereafter, and our visits to the town were intermittent until my mother, brother, and I returned in 1937 to live more or less permanently in my grandparents' home on South State Street.

Our house on South State was on the direct route to the U-M stadium, and sitting on our porch, we watched the throngs stride by. Win or lose, the contests of the Michigan Wolverines somehow were much more important to me and my contemporaries than the Friday night games of the Ann Arbor High School Pioneers. It occurs to me now that I must have attended the U-M games in just about every capacity possible except as a player. I climbed the wire mesh fence to sneak into the stadium, I ushered as a Boy Scout, and I sold programs. Years later, as a United Press reporter from Detroit, I covered several games from the press box.

The corner of State and Hoover streets was once the main entry to Ferry Field and to the concrete bleachers that flanked the original football stadium and later the track and field facility. My father had been a star player in that stadium under the legendary Michigan coach Fielding H. Yost. The red brick wall then truncated the corner of the intersection, leaving a rather grand brick plaza. The wall and the flat roofs of the ticket booths, just made for climbing, constituted the Fort Zinderneuf of my youth. I knew it well. We lived

"My job at the Sinclair gas station was a particular coup. Wartime gas rationing was in effect. The job made me popular with high school friends who asked to drain the pump hoses, a technique that supplied a minuscule but helpful amount of fuel without triggering the pump gauge."

just two houses north of the corner, at 928 South State Street.

The house was two stories, with wood shakes for siding and large dormer windows. From the columned front porch we witnessed not only the football parades but the pageantry of commencements and the daily life of Ann Arbor. The house had only three bedrooms, which made for crowded conditions when the extended family was in residence. In fact, my room really was a large closet with a single window, under the eaves of my mother's room, but it was big enough for a bed and a study desk as well as my clothing. A shelf held my books and miniature Detrola radio, made of that marvelous new substance, Bakelite. The room was just right. When my grandparents moved to Florida for the winter, we rented the front bedroom to two college students, thus helping to make ends meet during the Depression years. Sometimes we allowed a student to live free in a basement room in exchange for bringing the coal furnace to life on winter mornings. Uninviting as the room was, there never was any problem in filling it in those lean economic times.

In the late 1930s the last of the horse-drawn milk wagons plied State Street, delivering the clanking bottles to our door before we arose in the morning. The horse knew every stop to make without being coached by the milkman. Before we got a refrigerator, ice was delivered when we posted a sign in the window displaying the number of pounds required. I remember, too, vegetable and fruit peddlers calling out their bargains as their wagons trundled the street. But most often we got our produce at the Farmers' Market downtown. I would accompany my grandmother there on Saturday mornings and watch with awe as she haggled with the farmers. Without hesitation, she would reject their first offerings to select the very finest chickens, fruits, and vegetables.

At the other end of our block, the intersection of State Street and Packard Road takes the shape of an X, with another street, Arbor, branching out from the center. This was the principal shopping area for the neighborhood. It was marvelously self-contained, comprising, as I remember, two drug stores, two groceries, barber and shoe repair shops, a Sinclair gas station, a bakery, a cigar store, and a sporting goods shop. My earliest gainful employment was in three of those establishments.

The first of these jobs was in Freeman's Market, one of the two grocery stores (the other was an A&P), and I was about thirteen or fourteen years old. Child labor laws in those days seemed to be enforced on the principle that labor was good for a boy, and I was hired to work on Saturdays. My pay was ten cents an hour.

For those weaned on massive supermarkets, self-service, and shopping carts, the old-fashioned neighborhood grocery would be a startling anachronism. Freeman's was no "convenience" store. In addition to groceries, it had a full-fledged meat market with sawdust-covered floor, baked goods, and fresh vegetables. The customer, almost invariably a housewife, had the luxury of individual service by a clerk who scurried about the store collecting items from the shelves as the shopper ticked them off her list. Goods on the highest shelves were retrieved with a long rod topped by a pincher that the clerk deftly closed around the product to bring it down. I learned to snag with great flair an item—say, a roll of toilet paper—and flip it down to be caught with one hand. This did not work very well with canned goods.

Customers not wishing to come to the store that day could phone in their orders. Clerks filled these during slack periods and placed the goods in crates, which were stacked out on the sidewalk to be delivered to the homes by truck.

My job on Saturdays, the market's busiest day, was to report for work at 7:00 a.m. to move the fresh fruits and vegetables from the delivery crates or the cooler to the display stands and otherwise prepare the store for its opening for business. My main task was to ensure that the shelves remained stocked throughout the day and to fill phone orders, but I also was permitted to wait on customers when the volume of business required another clerk. It was a long day, since the market did not close until 6:00 p.m., and there was little opportunity to rest or sit down.

My solution to this problem was to make trips, more frequently than necessary, to the toilet stall located at the very rear of the big stockroom behind the store. These breaks became even more pleasurable when I discovered that, en route, I passed the storage bins containing the bulk supplies of ginger snaps, fig newtons, shortbread, and other delicious cookies. I would grab a handful of these, and for a few precious minutes, seated in the toilet stall, I munched cookies and read a magazine in glorious solitude.

My departure from Freeman's Market was the result of another lesson learned about the workings of business. Even though the store closed at 6:00 p.m. Saturdays, the staff was expected to return after supper to restock the shelves, dust the counters, and sweep the floors in preparation for Monday morning. I did this dutifully until I realized one day that my ten-cents-an-hour wage was covering only the hours the store actually was open for business. The post-closing cleanup hours presumably were to be donated to the good of the enterprise. Somehow, to my young mind, this did not seem equitable,

My room really was a large closet with a single window, under the eaves of my mother's room, but it was big enough for a bed and a study desk as well as my clothing. A shelf held my books and a miniature Detrola radio, made of that marvelous new substance, Bakelite.

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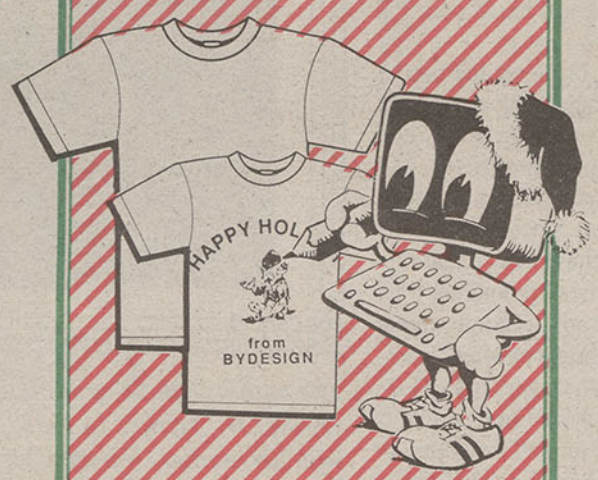
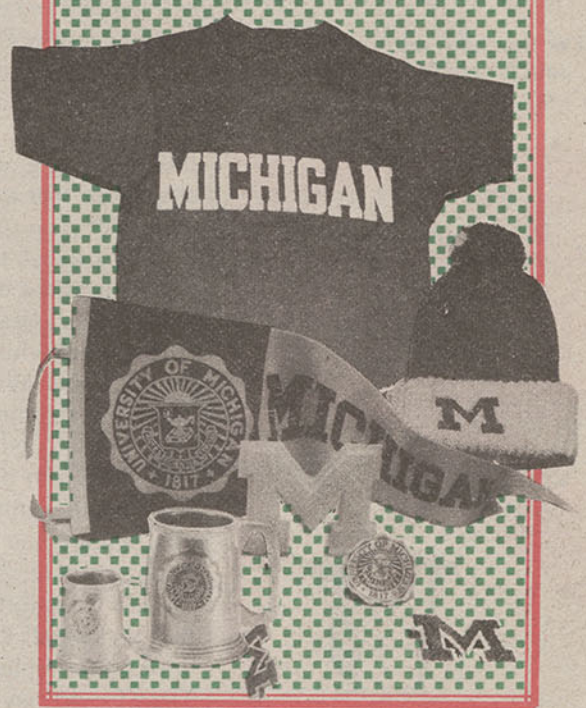


Michigan Shop



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since I was not being paid a weekly wage like the other clerks. I took up this grievance with my employer, and while the discussion was not a confrontation, it was decisive, and I no longer worked at the market.

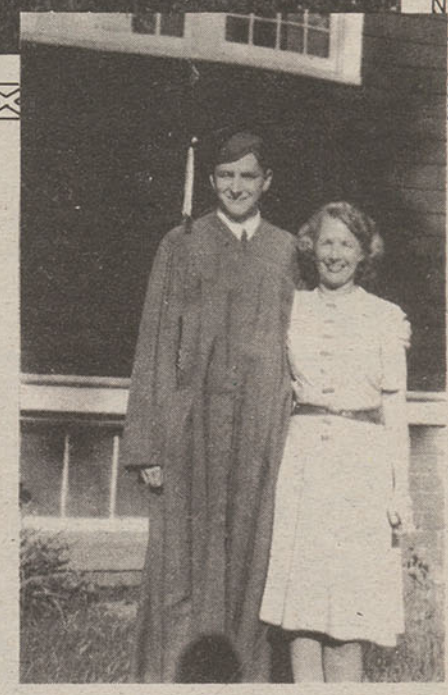
My education in worldly matters continued in my next employment, which was, briefly, at the Blue Front Cigar Store. The Blue Front was so small that there was barely room for a counter along its length and a couple of pinball machines on the opposite wall. True to its name, the store had a blue front and purveyed cigars and cigarettes. It also sold newspapers, soda pop, candy, playing cards, lighter flints, shaving gear, and any number of other items that were crammed onto the shelves.

I was assigned to bring up the bottles of soda from the dungeon-like basement to refill the cooler, sweep the floor, and otherwise be useful to the proprietor. As I recall, it was almost entirely a male-oriented establishment, since women were more likely to purchase their cigarettes from the nearby drug store and get their refreshments at the soda fountain, rather than venture into the somewhat threatening environment of a cigar store. Thus, I mainly remember men coming in to buy their cigars, play the pinball machines, or drink a Coke while discussing the Detroit Tigers baseball game and other masculine matters with Roy, the owner.

It was this male clientele that contributed to my education. The conversations between Roy and his customers about sports and politics usually were interesting, if not always comprehensible to me, and I felt I was a participant, albeit silent, in a grown-up world. I remember, too, men who came into the store, approached Roy, and then, before they could order, saw me lurking at the far end of the counter. There would be noticeable confusion, and then they said something like, "Ah, Roy, let me have a package of those, uh, aspirin." Roy would reach under the counter and deliver the item, whereupon the men quickly paid and left. I couldn't understand why the purchase of aspirin caused such behavior, and it was some time before I discovered that the men actually were buying condoms. It was even longer before I learned what they were used for.

Whether it was my inhibiting presence or the mere lack of work to do in the small store, I don't recall, but the job at the Blue Front came to an end, and I was back in the labor market.

My next two jobs took me away from State Street. The first was in a photographic studio in the basement of a subdivision home on the edge of town, where I bicycled each afternoon following school. My new employer processed film that was left at various drug store counters around Ann Arbor. He developed the film, and I would sit for hours in red-tinged darkness before a makeshift contraption that advanced the 35mm negatives when I pushed a foot pedal, leaving my hands free to print 3 x 5 inch enlargments. The task was not mechanical, though. Each frame required a determination on my part of what light intensity to expose the paper to, and then there was the delicate matter of submerging the prints in the developing and fixing fluids for just the proper amount of time.



The author with his grandfather, Dr. Charles W. Merkel, in 1934, and with his mother, Narcissa M. Perrin, nine years later, on the day of his graduation from high school. Both photos were taken outside the family house at 928 South State Street.

For the most part, it was a dull job, listening to the radio while looking at scores of poorly focused or lighted photographs of grandchildren, dogs and cats, birthday parties, and people with their heads cut off by the camera. Sometimes, though, my attention was caught by a shot of an unusually pretty or scantily-clad girl (I was getting older now), and I would take particular pains with the printing process.

About this time, Pearl Harbor engulfed the United States in the war that had been raging around us. I vicariously participated in the excitement and drama of that December Sunday when I helped my brother, who drove the *Ann Arbor News* delivery truck, carry bundles of the paper's "extra" edition throughout the town. The atmosphere in Ann Arbor changed dramatically with the war. Many of the male students now were gone from the campus, and all of us who were within a year or two of graduating from high school knew beyond doubt that our immediate future was in the armed services rather than the U-M. This was an emotionally thrilling but increasingly sobering prospect as the stories and photos of the bloody battles in the South Pacific began to arrrive.

Ann Arbor High School was doing its part to get us ready. Courses in electricity, radio, and aviation science were added to the curriculum to help prepare students for war production. The girls were told that their home economics classes provided "fuel for the home fires" and that cooking and sewing training gave worthwhile preparation for wartime's "rationed living," according to our 1943 high school yearbook. A full-scale obstacle course was built in Felch Park behind the school, and the boys were required to leap, squirm, climb, and swing our way through it every week. We were even subjected to air raid drills, which, granting even the usual hysteria of war, seemed a little preposterous in Michigan. We collected scrap metal, turned in old toothpaste tubes, bought war savings stamps, and, sadly, gave up the annual Washington trip.

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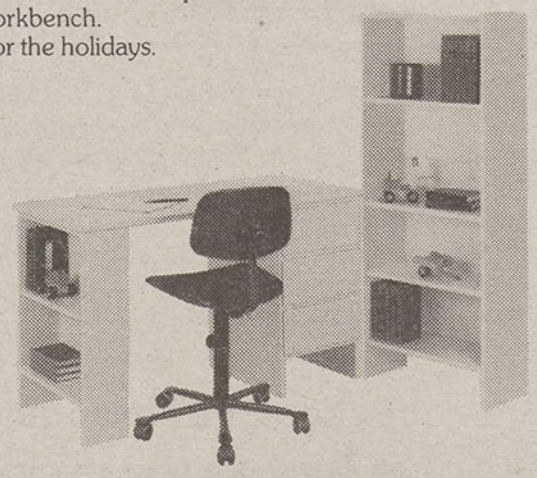

Our white lacquer children's desk, 27½ x 47 x 21"d, **$199** reg. $225. Matching bookcase with finished back, 53½ x 22½ x 10½"d, **$99** reg. $110. Desk and bookcase also available in oak or teak at similar savings.

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Conversations at the Blue Front between Roy and his customers about sports and politics usually were interesting, if not always comprehensible to me, and I felt I was a participant, albeit silent, in a grown-up world.

The war also affected my after-school work. I reduced my hours at the film-processing studio to two afternoons a week and Saturdays, and took on an additional job at University Microfilms, the innovator of the then-new technology of microfilming. The company was involved primarily in war work, copying various foreign-language documents, but occasionally it took on a civilian project. I remember in particular assisting in copying a book of erotic verse by some of the literary world's most noted poets. My fellow workers apparently had no grave concern over my tender youth, and I again added to my growing store of once-forbidden knowledge. I also was adding to my bank account: the University Microfilms job paid the princely sum of sixty cents an hour.

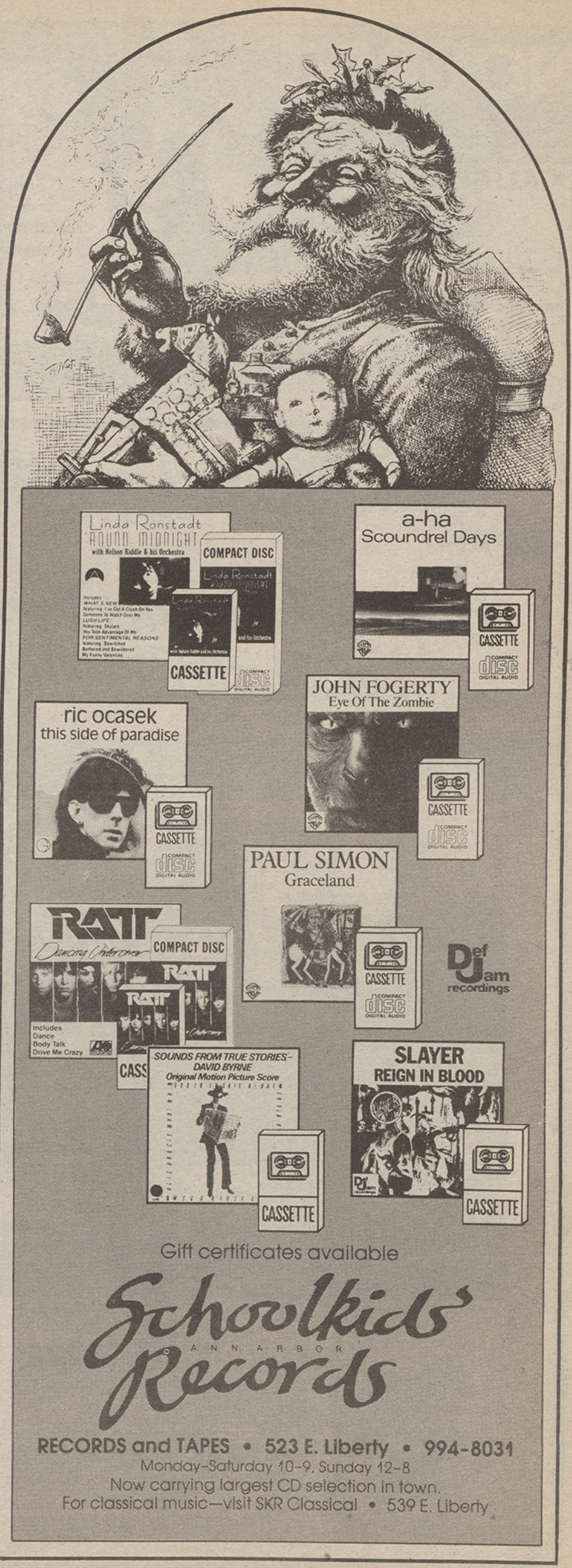
As if two jobs and completing high school were not enough of a burden, I returned to State and Packard for a third job. I was hired to operate the Sinclair gas station in the evening until nine or ten o'clock and then close it for the night.

The job was a particular coup. Wartime gas rationing was in effect, and most car owners, unless they could show that they were involved in war work, agriculture, or some other important activity requiring auto travel, were entitled to a limited number of "A" gas ration stamps. Each of these stamps was good for four gallons, and when the stamps ran out, there was no more gas until the next month's ration was allotted. Working in a gas station under these conditions held considerable advantages for a high school youth who liked to go on dates. After all, who wanted to *walk* to the Arboretum? While the record-keeping process precluded taking more gas from the pumps than could be accounted for by the number of stamps produced, there were subtle ways to procure a few gallons.

For example, should a customer say, "Fill 'er up," and the tank absorbed only seven gallons, the driver still had to hand over two "A" stamps. As the pump operator (no self-service then), I would carefully remember that one gallon had been accounted for under the rationing process but had not been taken. Not many drivers were this careless, but there were enough to provide me with an adequate amount of extra gas for my personal use. The job also made me popular with high school friends who dropped by to ask if they could drain the pump hoses, a technique that supplied a minuscule but helpful amount of fuel without triggering the pump gauge. Fortunately, World War II was won despite this fiddling with the system.

As I have noted, we males in the 1943 graduating class of Ann Arbor High School knew that most of us would shortly be in one or another of the branches of the armed services. In my senior year, we were offered the opportunity to take a test that qualified successful applicants for officers' training in the Army or Navy. Even before the war, I had, as a boyhood dream, the idea of someday entering the U.S. Naval Academy at Annapolis and making the Navy a career, so I had no difficulty in deciding to check "Navy" on the test in high school. In May 1943 I was notified by the Navy that I had been accepted into its college training program, and I was ordered to report to Detroit to be sworn in as an apprentice seaman. Thus, when I received my high school diploma a few weeks later, I no longer was a civilian.

Two weeks after graduation, I cleaned out my closet bedroom and packed a small bag. In our 1938 Ford my mother drove me past State and Packard and up the State Street hill. We went by the Cutting Apartments, where my grandmother had operated the Cutting Cafe, known for



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In the summer of 1946, after serving in the Philippines and being released by the Navy, I returned to Ann Arbor to get my bearings. Our house at 928 South State had been sold, and I lived in a rooming house and attended the U-M for a few months before accepting a job in Detroit. Since then my visits to Ann Arbor have been rare. I did, as it happened, make one more departure from the Ann Arbor railroad depot. In 1960 I was traveling with the presidential election campaign of John F. Kennedy in Michigan. In the early morning hours of October 14, Kennedy arrived in Ann Arbor from New York, where the previous evening he had engaged in his third televised debate with Richard Nixon. We shivered on the steps of the Michigan Union at 2:00 a.m. while Kennedy unveiled his concept of the Peace Corps to an enthusiastic crowd of students. Later that morning we boarded a train at the depot for an old-fashioned whistle-stop tour of several Michigan cities.

On a recent visit to Ann Arbor, as my wife and I drove along State Street, we stopped for a moment at 928. The house was still there, but it had undergone many changes over the years. Half the front porch was replaced by an extension, and the house was recognizable only by its dormer windows. It did not look very inviting. My great-aunt's house, which had been next door, was now the site of an apartment building. The Cutting Apartments, along with the cafe, were gone, a parking lot in their place. At State and Packard, only the Blue Front Cigar Store and Moe's Sport Shop remained of the original business establishments. The Sinclair station was now a pizza parlor, and while a market still occupied the area where Freeman's grocery had been located, it was now called Ralph's.

Ann Arbor High School on North State, which seemed so huge and vibrant with its thousand students, had long since been replaced by two geographically dispersed high schools to cope with the exploding population demands: the old building, now forlorn and nondescript, had been taken over by the university, as had the hospital where I was born.

Leaving the city, we drove the length of State Street as I had more than forty-three years before, and I continued to pick out familiar landmarks until we finally descended the northern hill to the depot. It was now the Gandy Dancer restaurant.

As we drove out of Ann Arbor, I realized that State Street had long since left its mark on me, and there was no more to see. ■

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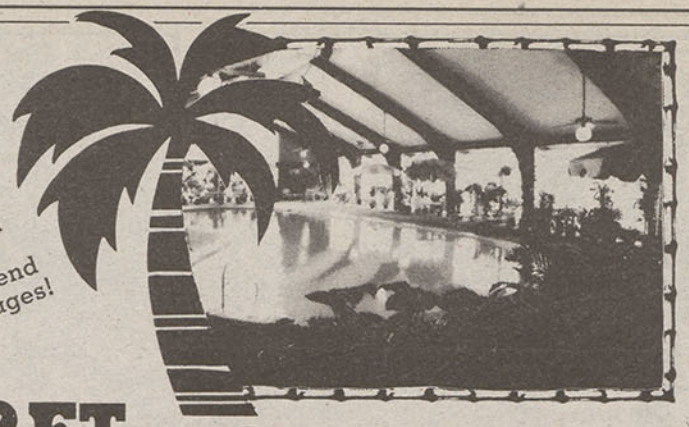

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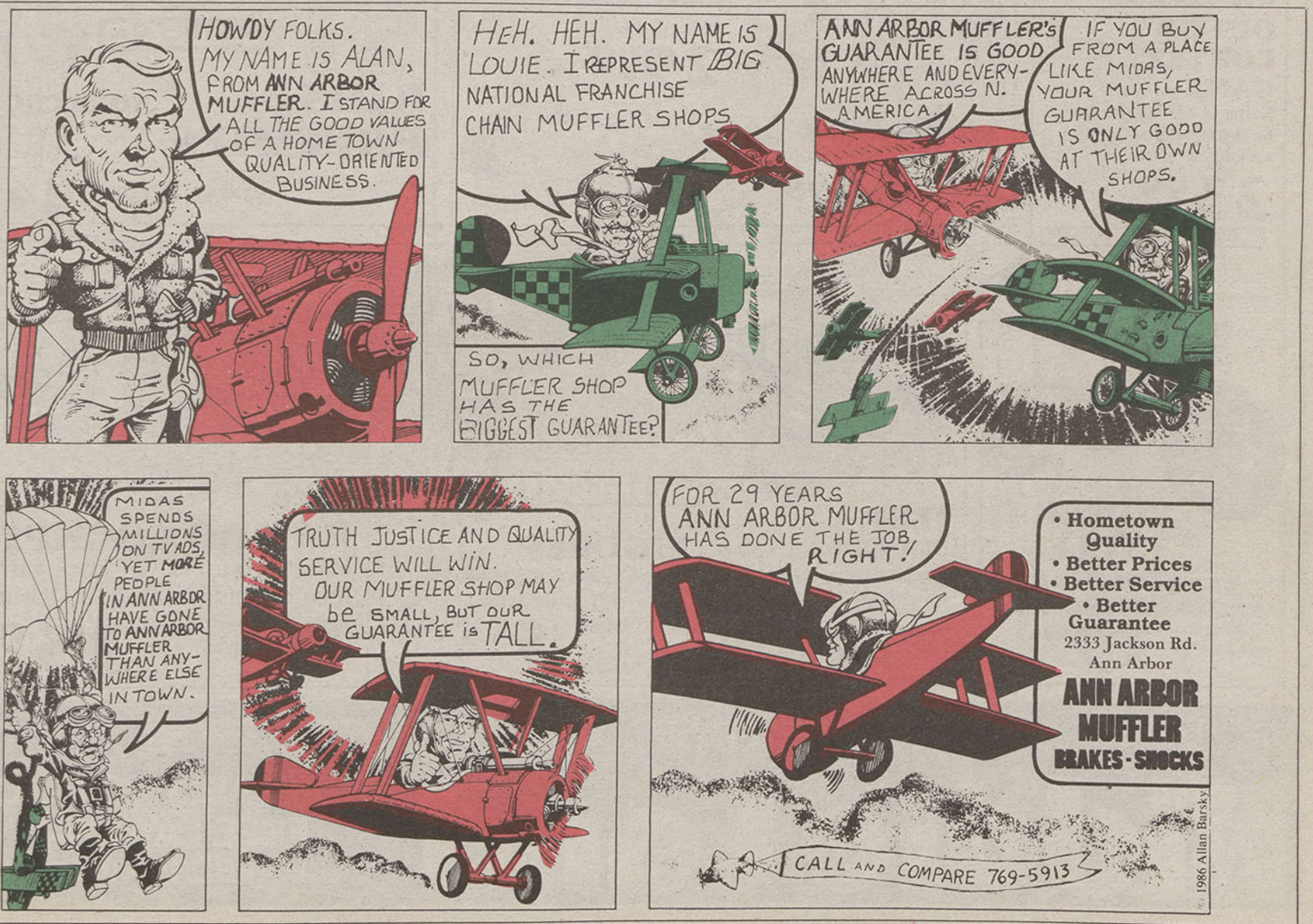
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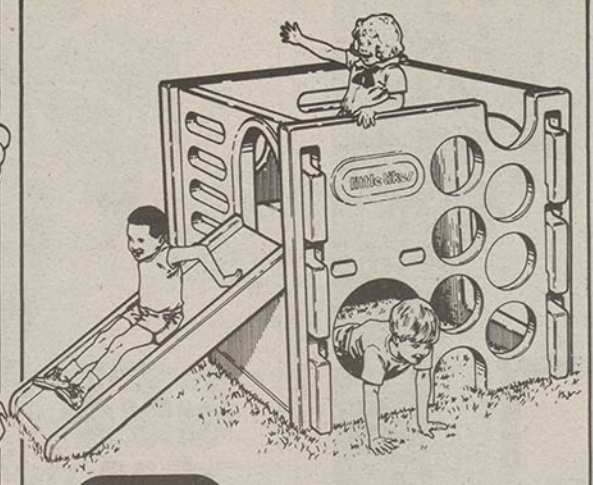

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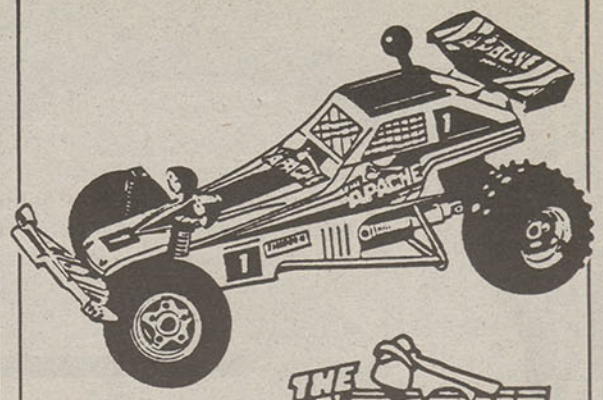

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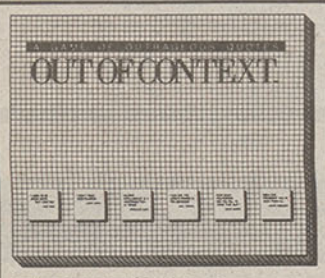
14.99



WESTERN PUBL.

OUT-OF-CONTEXT GAME

Game of outrageous quotes for 3 to 6 adults. Great for socializing, party fun.

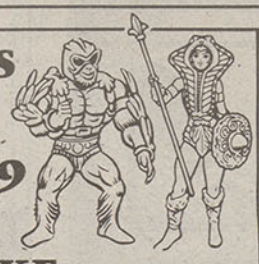
23.99

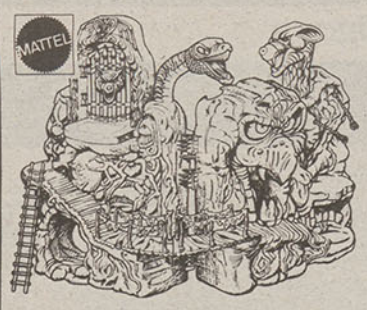
MASTERS OF THE UNIVERSE

FIGURES

Buy (2) get $1.00 Rebate.

3.99

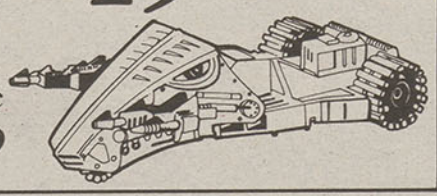




SNAKE MOUNTAIN

Evil stronghold.

29.99



LASER BOLT

Comes with removable "laser" guns.

6.99

Cabbage Patch Kids

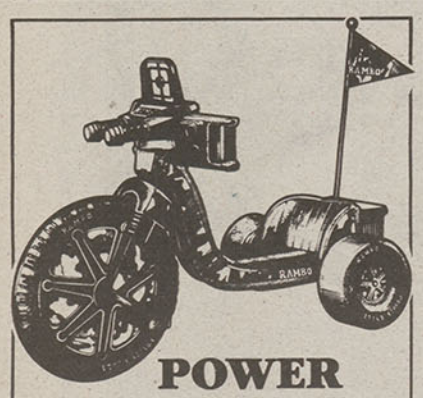
COLECO

KIDS or PREEMIES

YOUR CHOICE

Sale 19.99
Rebate –5.00

FINAL COST 14.99



POWER CYCLE

Action-packed cycle for special RAMBO missions.

19.99

COLECO

RAMBO

JEEP

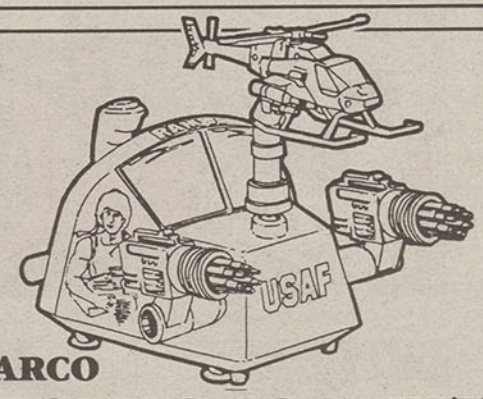
DEFENDER 6X6 Assault Jeep has tripod mount for missile that really shoots.

16.99

FIGURES

Detailed assortment, each with battle action accessories.

5.55



ARCO

RAMBO COCKPIT

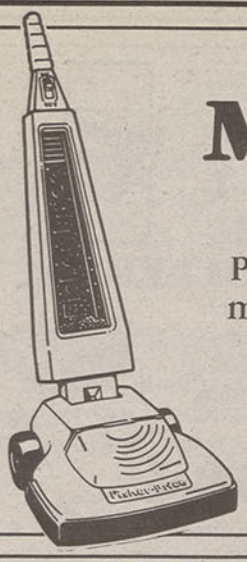
Make it go up, down, back, turn. Includes plug-in head set, flashing lights, motor & gun sounds.

15.99

NO PRICES HIGHER 'TIL DECEMBER 25TH!

Kiddie Land

SHOP EARLY USING OUR FREE LAY-A-WAY
ANN ARBOR: 200 S. MAIN



Fisher-Price

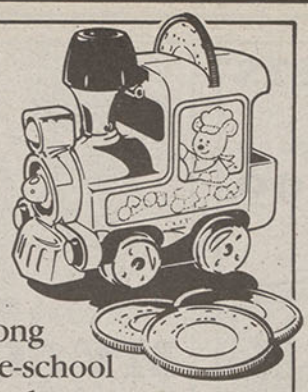
MAGIC VAC

Pretend beater brush makes "particle pick-up" sound. Light glows in see-thru tank.

14.44

TOMY

TUNEY-VILLE CHOO CHOO



Kids can sing along with popular pre-school songs on easy-to-change record disks. Batteries not included.

14.99

Fisher-Price

TODDLER KITCHEN

Provides a busy activity center for ages 12-36 mos. All 11 pieces store on rack for easy carrying.

12.99

PLAYSKOOL

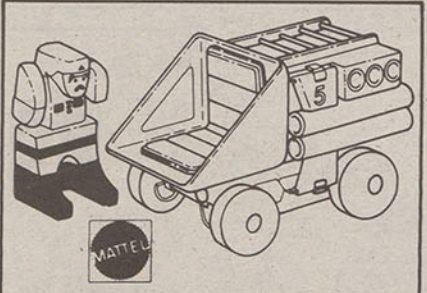
ACTIVITY BLOCK

7.77

TOUCH 'EMS:

CLUTCH BALL

4.44

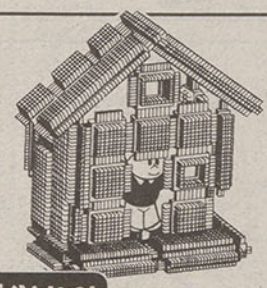


MATTEL

DOUBLE DOOZ PLAYSETS

Each toy converts to another. Fire engine becomes space capsule, stroller a vanity.

6.99



PLAYSKOOL

BRISTLE BLOCKS

Easy-to-use 43-piece set includes one Bristle character. Ages 2-6.

9.99

TYCO

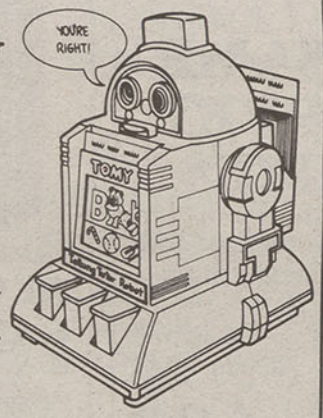
DELUXE WAGON with 20 PC. BLOCK SET

Colorful, durable wagon has pop-on safety handles.

12.86

TOMY

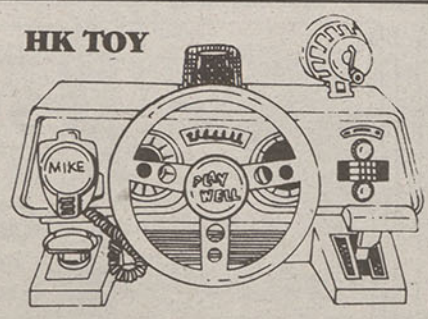
TALKING TUTOR ROBOT



Fun while learning. Push button, eyes spin. Pops 100 questions in 4 categories.

17.77

HK TOY

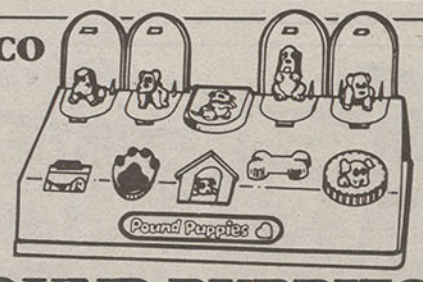


DRIVER ACTION DASHBOARD

Gearshift with sound, ignition key with sound, play mike, horn, siren, flashing light.

9.99

ILLCO



POUND PUPPIES POP 'N PLAY

Surprise action and unique sounds. Watch colorful puppies pop up when lids are unlocked.

8.88

COLORFORMS

POUND PUPPIES COLORFORMS PLAYSET

OR

POPPLES SHRINKY DINKS ACTIVITY SET

YOUR CHOICE

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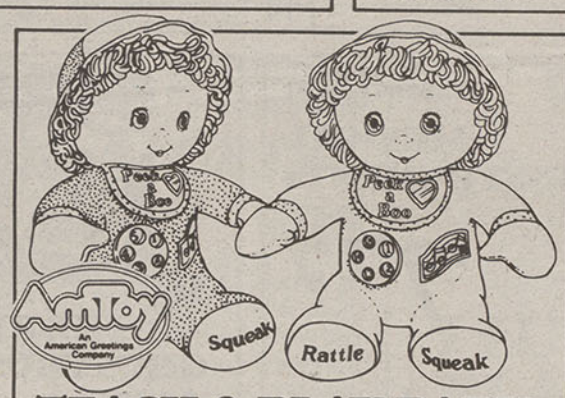


TEACH & PLAY BABY

Plays delightful melody when musical notes are pressed. Provides many teaching activities. Dial clicks when turned.

16.66

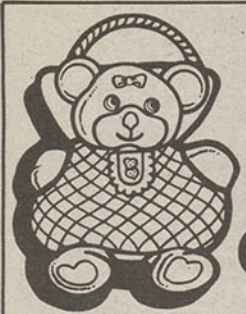
CHOSUN

CUDDLY 18" CHRISTMAS BEAR

What a delightful, soft and cuddly friend to bring home for the holidays.

17.99

Kiddie Land

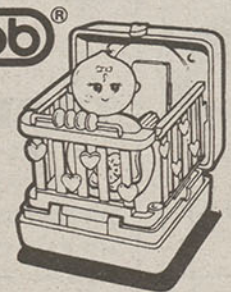


SWEET SECRETS PURSE PALS

Huggable play pals transform into beautiful purses.

13.99

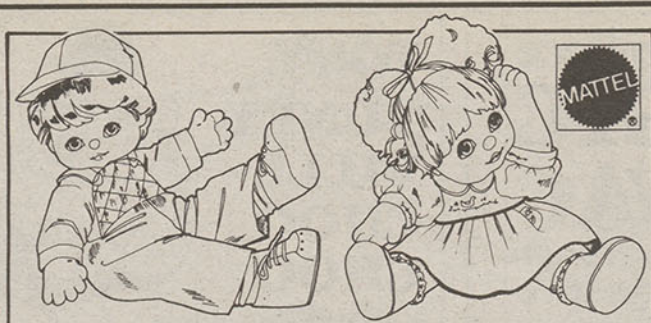
galoob®



SWEET SECRETS LOCKET BYE BABY

Jeweled necklace playsets.

5.99



MATTEL

MY CHILD DOLLS

Outstanding new girl and boy dolls. Specially designed heads can move in all directions.

Sale 24.99
Rebate –5.00
FINAL COST
19.99

H&G

5-IN-1 DOLL STROLLER

It's a stroller, car seat, baby carrier, feeding chair, reclining sleeper.

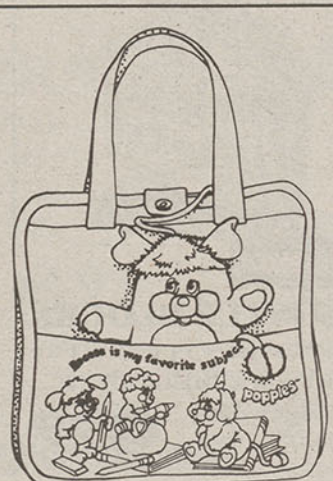
8.88

AmToy
An American Greetings Company

POPPLES TOTE BAG

Includes zipper top Popples coin purse, attached by satin cord. Handy front storage pocket, snap top.

8.88



HASBRO

MY LITTLE PONY

Choice of So-Soft or Twinkle Eye ponies.

3.99

BASIC PONY WEAR

Choice of assorted costumes, accessories.

2.99

CRICKET

HARD COVER BOOKS

Outstanding values! Full color story books, nursery rhymes and early learning. Big assortment.

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IGI

SESAME STREET GAMES

Choice of fun-to-play educational card and board games for preschoolers.

Sale 6.99
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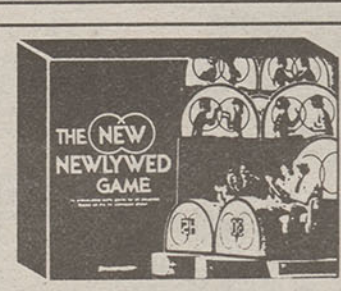
FINAL COST
4.99



PRESSMAN

NEW NEWLYWED GAME

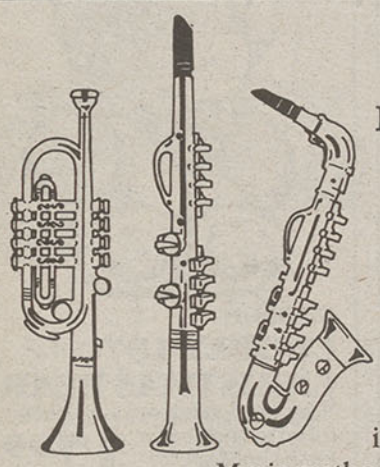
Based on famous TV game show for couples. For 2 to 4 teams, ages 14 and up.

9.99

BONTEMPI

MUSICAL INSTRUMENTS

7.77



Choice of saxophone, clarinet, trumpet in high-impact material. Music method instructions included.

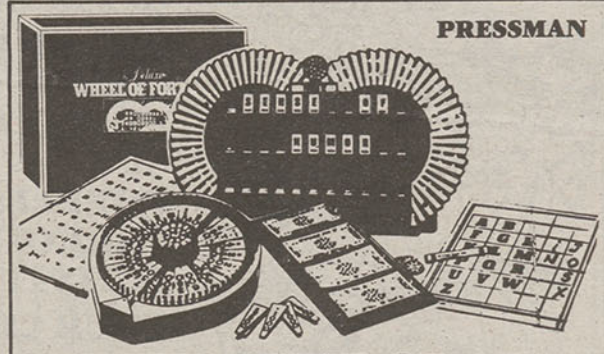
MB MILTON BRADLEY

THE REAL GHOSTBUSTERS GAME

A 3-D game of tricks and traps for ages 6 and up.

9.99

PRESSMAN

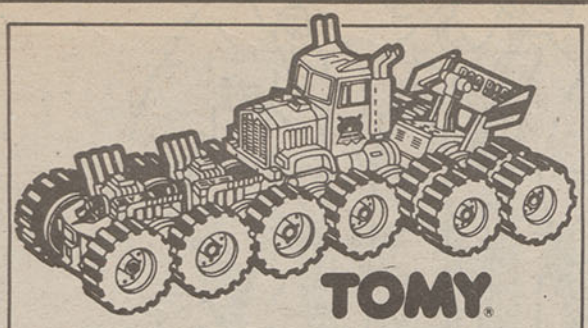


DELUXE WHEEL OF FORTUNE GAME

Fast action family word game based on TV's top-rated game show.

15.55

ANN ARBOR: 200 S. MAIN

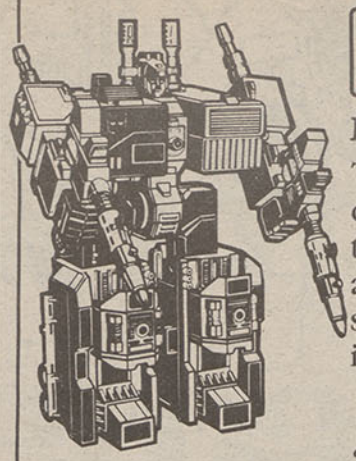


TOMY

MONSTER MACHINE

The ultimate climbing machine! Three engines power 16 tires straight up vertical obstacles. Batteries not included.

22.99



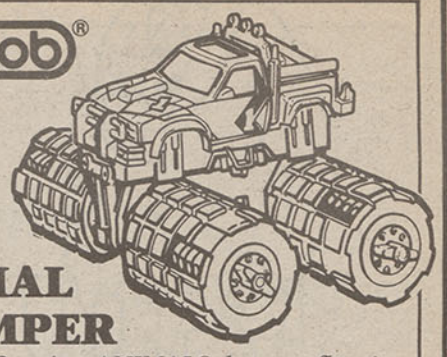
HASBRO

METROPLEX

The new Autobot city land base transforms into awesome battle station that rolls into action.

29.99

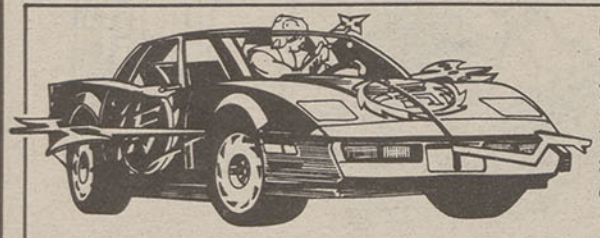
galoob®



THE ANIMAL SWAMPER

Choice of 2 action ANIMALS that can float! Features huge oversizes wheels with 4X4 Claw Drive.

8.88



Kenner®

CHUCK NORRIS KARATE FIGURES

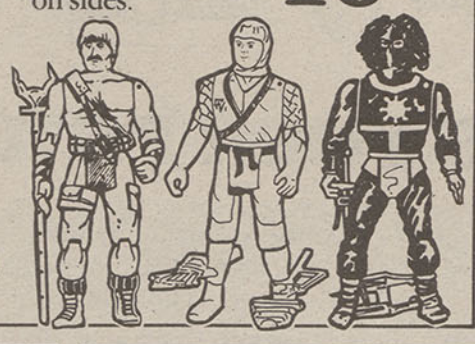
Choice of 8 Karate Kommandos with weapons. **YOUR CHOICE**

5.99

CHUCK NORRIS® KARATE VETTE

Unique vehicle with fender blade, trampoline spoiler and Shinobi splicers on sides.

16.99



TOMY

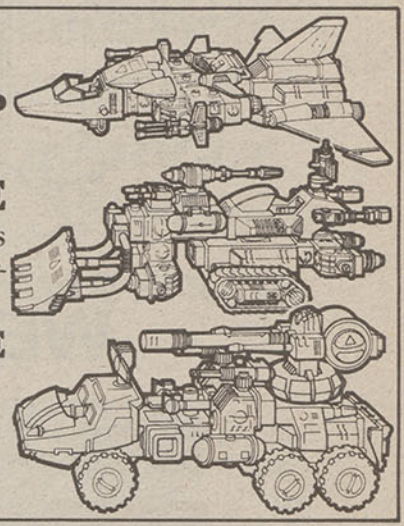
REMOTE CONTROLLED

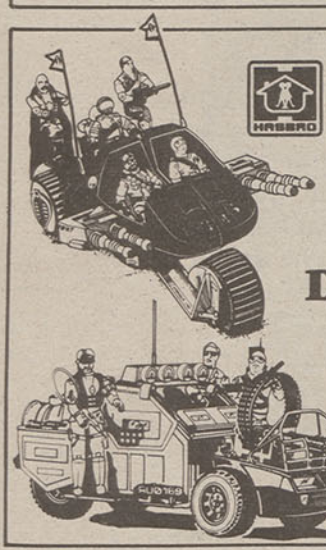
TOMICS FLEETFORCE

Unique assortment. Kids can build dozens of interchangeable machines.

YOUR CHOICE

6.66





HASBRO

G.I. JOE COBRA STATION with figure

G.I. JOE DREADNOK THUNDER MACHINE with figure

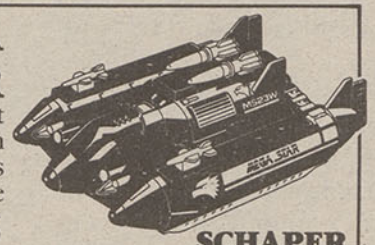
YOUR CHOICE

7.77

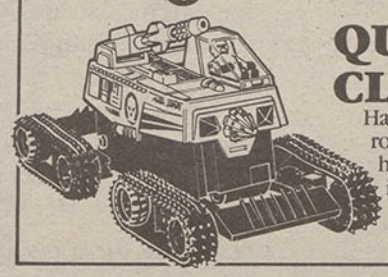
AQUA FIGHTER

Only vehicle that operates on land, on top of water and runs under water. Figure included.

6.66



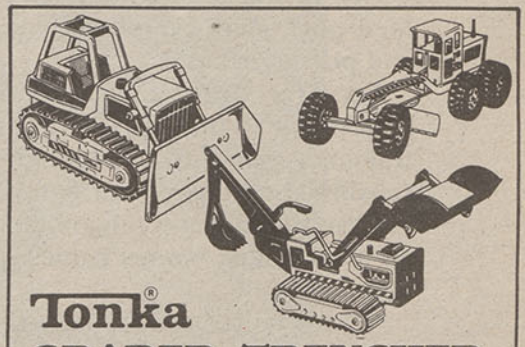
SCHAPER



QUAD CLIMBER

Has 2 speeds for climbing rough terrain, working headlights. Figure included.

7.77



Tonka®

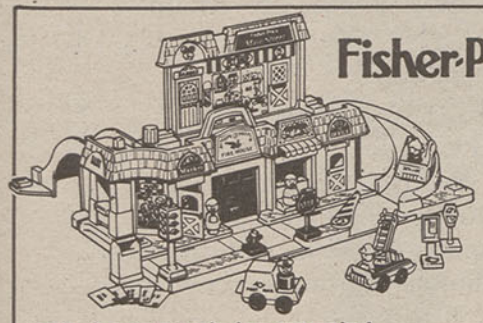
GRADER, TRENCHER *or* BULLDOZER

Hand-operated trucks perform tough outdoor tasks.

YOUR CHOICE

11.99

Fisher-Price

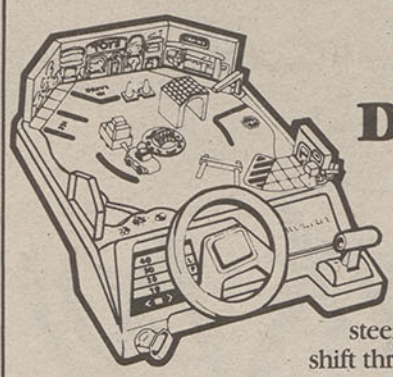


MAIN STREET PLAYSET

Delightful 24-piece activity set with 5 Little People, taxi, mail truck, accessories.

19.99

PLAYSKOOL



DRIVE and PLAY

Create obstacles, then turn steering wheel and shift throttle to maneuver through and around them.

13.99

TOMY

I LUV MY PETS PLAYSET

One side is a pet shop, the other an animal hospital. Comes with 2 plush pets and 14 accessories.

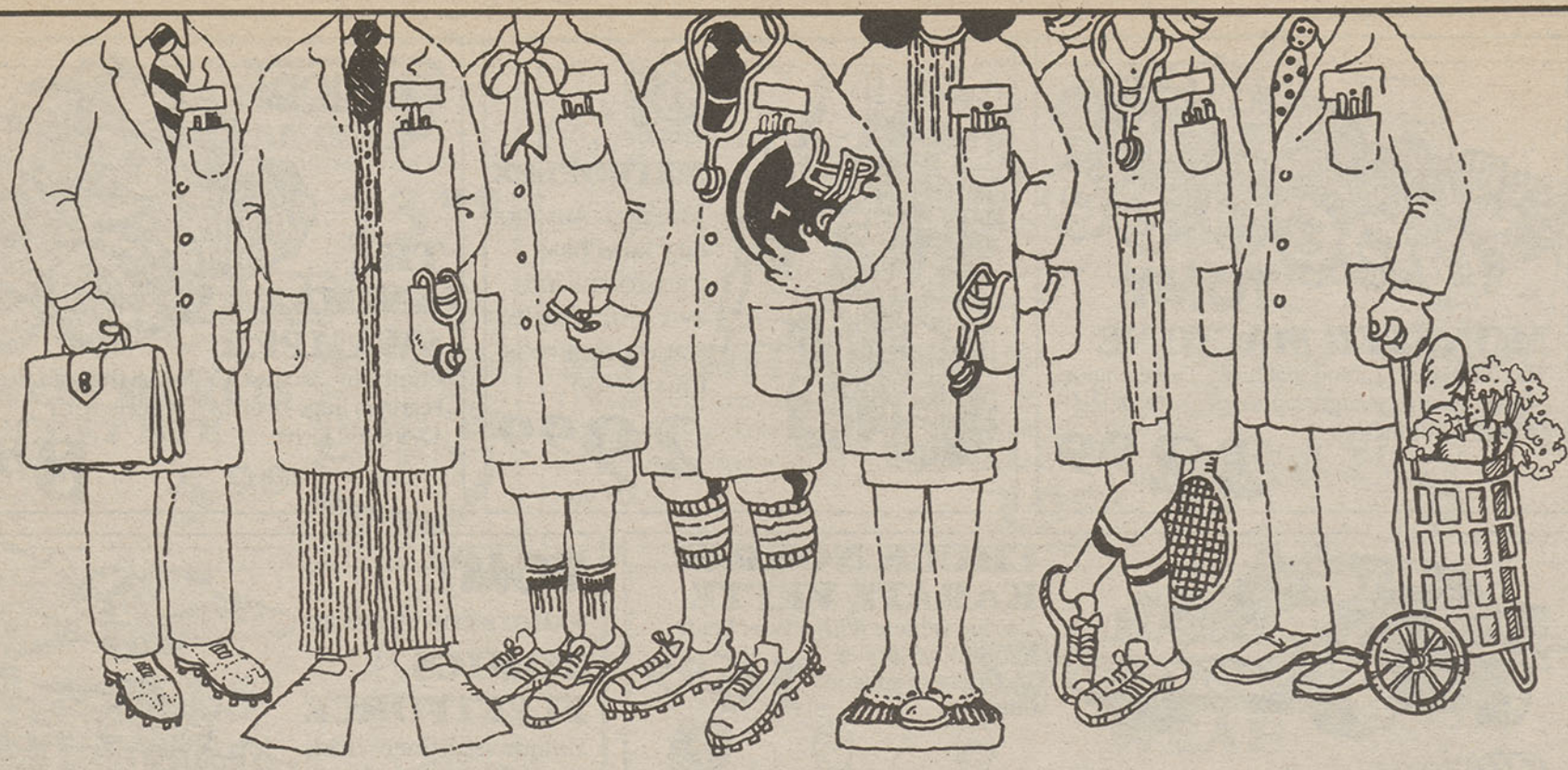
9.99

NO PRICES HIGHER 'TIL DECEMBER 25TH!

Kiddie Land

SHOP EARLY USING OUR FREE LAY-A-WAY

ANN ARBOR: 200 S. MAIN



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MedSport is the University of Michigan Medical Center's totally new sports medicine and cardiovascular fitness center.

One of the most comprehensive resources of its kind, MedSport offers everything you need to look, feel, work and play your best.

Conveniently located at beautiful Domino's Farms, MedSport's 12,000-square-foot facility features an athletic training room with a full range of muscle evaluation and rehabilitation equipment, x-ray facilities and a cast room, cardiac therapy and rehabilitation equipment, and even an orthopaedic biomechanics sports medicine research laboratory.

What's more, as a MedSport program participant, you can enjoy Domino's Corporate Fitness Center, which includes an indoor running track, weight training equipment, exercise bicycles, and outdoor jogging trails.

The MedSport team of UMMC faculty cardiologists, orthopaedic surgeons, exercise physiologists, and radiologists — working together with the center's nurse clinicians, athletic trainers, dietitians and other health care specialists — will help you maximize your physical potential.

Now you can achieve a healthier, more active lifestyle through this unique combination of MedSport programs.

SPORTS MEDICINE
Not Just for Pros Anymore

Designed for athletes of all ages and skill levels — recreational to professional, beginner to Olympian — the Sports Medicine program offers prevention, diagnosis, treatment and athletic training services for sports-related problems and injuries.

HEART DISEASE PREVENTION
New Ways To Beat The Odds

MedSport offers heart disease detection and prevention programs which can include comprehensive physical exams, cardiac fitness tests, and an overall health evaluation. You'll receive a physical exam and then be enrolled in the diet, nutrition and exercise program best suited to your needs. We will evaluate your risk of heart disease and demonstrate ways you can develop a healthier lifestyle through these special programs.

- *Risk Factor Detection:* Investigation, Not Procrastination
- *Heart Disease Prevention:* Putting Your Heart Into It
- *ExerSafe:* Workouts That Work
- *Executive Health:* In Pursuit Of Excellence

Looking for a great gift-giving idea? **Gift Certificates** are available for each of these heart disease prevention programs.

CALL MEDSPORT TODAY 763-7400

MedSport is located at Domino's Farms (near US-23 and M-14).

MedSport

MedSport is everything you're looking for in a sports medicine and cardiovascular fitness center.

It had to be.

Because before creating it, we put ourselves in your shoes.

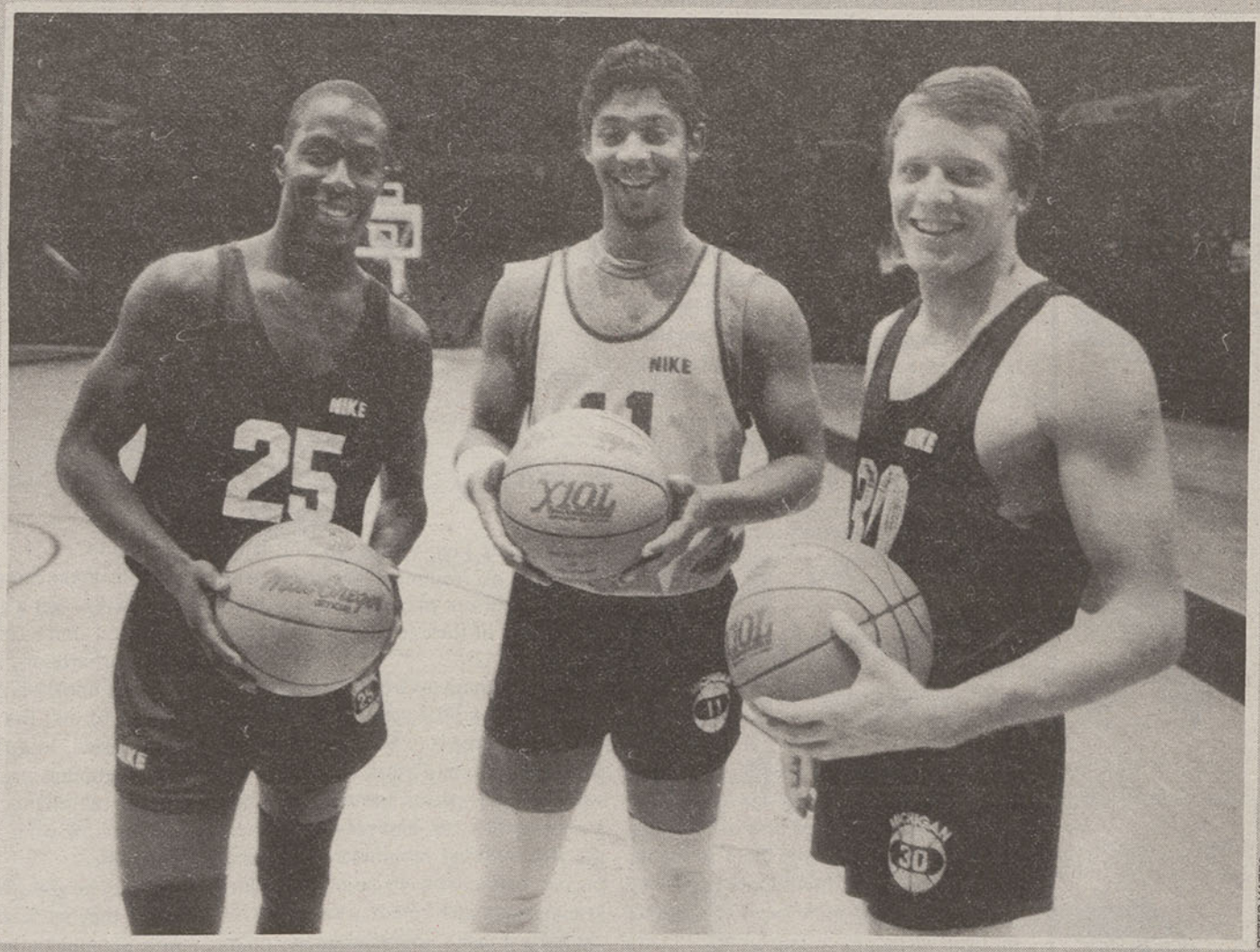
Before creating it, we put ourselves in your shoes.

University of Michigan Medical Center

Wolverine Basketball Preview

After being top-ranked nationally last year, the U-M will have to work hard this year just to be Big Ten contenders. But with three hot guards and forward Glen Rice, it could be an interesting season.

By JOHN WOODFORD



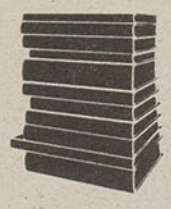
PETER YATES

In the McDonald's high school All-American game in Detroit last spring, Rumeal Robinson, a chunky 6 '1 ", 200-pounder, crouched low under the basket. Gripping the ball in both hands at knee level, Robinson shoved himself upward. It was a perfect situation for a dunk.

The 230-pound center on the opposing team had other ideas. He placed his hand on top of the ball to block the shot when the ball was at Robinson's waist. But Robinson kept lifting up as he continued his leap, and the bigger man's arm stretched right up to its limit. He held on until he could no longer do so. Robinson had lifted him right off

A key to the Wolverines' season: talented guards Gary Grant, Antoine Joubert, and Garde Thompson. All three hit less than 50 percent of their shots last year, but will be unleashed this year to shoot a lot more. If they improve their accuracy, it will take a lot of pressure off the forwards and center.

Gift giving ideas for everyone on your list from
Ulrich's Bookstore



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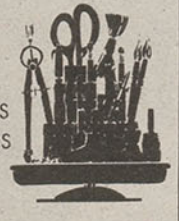

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the floor as he continued to rise and make the lay-in.

"Boy, that Rumeal," U-M basketball coach Bill Frieder said with a grin when reminded of the scene. "He sure is a strong one, isn't he?" But this year Frieder and Wolverine fans will not see Robinson drive, pass, dunk, shoot, steal, or perform any of the other feats he's known for. Robinson, from Cambridge, Massachusetts, failed to score high enough on the Scholastic Aptitude Test and lost his freshman eligibility.

So did Terry Mills, the latest in a line of Mr. Michigan Basketball awardees and *Parade* magazine All-Americans to come to the U-M. Mills is speedy though spindly, at 6'10" and 207 pounds. His shooting, rebounding, and passing were expected to give the Wolverines some immediate help in making up for their loss from last season of four big, outstanding basketball players who contributed solid play for four straight years. Their teams compiled a 53-10 record in their junior and senior years, 91-33 over their entire careers. They won the National Invitational Tournament in their sophomore season and back-to-back Big Ten championships their final two years, and they went 2-2 in the NCAA tourney. There, they were done in by the speed of future champion Villanova in 1985 and by their own defensive lapses and cold outside shooting in the loss to former Wolverine coach Johnny Orr's Iowa State team last spring.

All four of the departed players—6'11" center Roy Tarpley and forwards Richard Rellford (6'5"), Robert Henderson (6'9" and a former Mr. Michigan Basketball as a high schooler), and Butch Wade (6'8") have begun careers in professional ball. Tarpley signed a multimillion dollar, multiyear, no-cut contract with the Dallas Mavericks; Rellford may stick in one U.S. pro league or another, or go to Europe; and Henderson and Wade have joined Belgian teams.

The problem at center

Frieder, however, wasn't lamenting any of these losses. In his memento-packed but essentially orderly office in the U-M Athletic Building on State Street, he dwelt, instead, on how good Robinson and Mills are and what they will mean to the team when they're sophomores. "Yes, it'll be real tough to replace those four big guys," he said in his croaky drawl. "And it's tough that Terry and Rumeal aren't allowed to play or practice with the team for a year and lose a year of eligibility. But they can lift weights and condition themselves with the team, they can go to the study table with their teammates, and they can play in pickup games."

Mills was expected to vie with Michigan's three other inexperienced big men, each of whom has four years of eligibility left, to see who would replace Tarpley and the big forwards. The neophyte trio are Mike Griffin (6'7"), J.P. Oosterbaan (6'10"), and Loy Vaught (6'9"). They redshirted as freshmen. practicing with the team but not playing, thus not using up the first of their four years of athletic eligibility.

Even while conceding that the center position was unsettled, Frieder, the man famed for agitatedly gulping cups of water during games, maintained the serenity of an Eastern mystic. His equanimity may flow in part from the knowledge that at Michigan, it's not the custom to put a coach's head on the block if his team has a 50–50 or worse record for a spell.

Also returning up front are two substitutes who saw little action last year—junior Steve Stoyko (6'9"), who tallied 15 points all year, and Mark Hughes (6'8"), who scored 31 points and received a broken nose that cost him playing time. So the five untested rebounders and inside players arrive with 46 points combined last season (under 2 points a game on average). Their task is to replace men who together scored 1,310 points (about 40 points collectively per game) last year.

"The center position was open for Oosterbaan, Vaught, or Hughes," Frieder said, "but as things stand now, Hughes has won the job. Griffin or Stoyko could slip in as a starter, in which case we'd even play without a center. That's not likely, though. Griffin is a smart player, reads defenses well, works for good shots and hits them. But he's primarily a forward. Stoyko is aggressive, but he had mono this summer and is still weak. So to compete effectively for the Big Ten crown, we need one of those first three to come through in the middle.

What do the centers have to do to prove themselves—get a good hook?

"No, I don't care how they score—a short turnaround, a little jumper, a lay-up, or a hook—it doesn't make any difference to me. But they must be able to score inside, to guard the basket inside, and to rebound inside. All of our kids who haven't played much are going to be finding out now what it takes to win in our conference.

"They're going to get banged up a little while they're learning," he continued with an anticipatory grin. "The four seniors who just left got banged up as freshmen. Then, in the last two years, they were the ones doing the banging."

Frieder the serene

Even while conceding that the center position was unsettled and likely to be so even into the season, Frieder, the man famed for agitatedly gulping cups of water and nervously wringing a security

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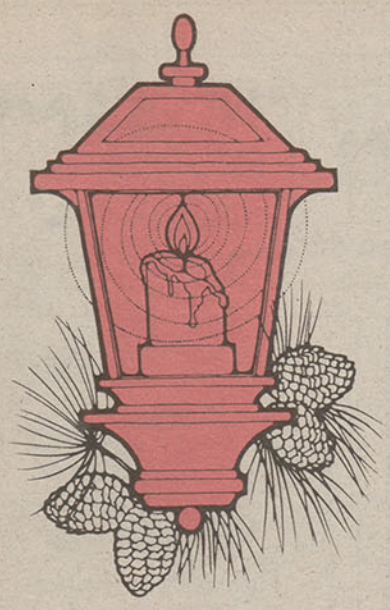

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towel during games, maintained the serenity of an Eastern mystic. His equanimity may flow in part from the knowledge that at Michigan, it's not the custom to put a coach's head on the block if his team has a 50-50 or even worse record for a spell. A renowned cardshark, Frieder also is accustomed to making the most of the hand he's dealt.

Despite the problems of front-court inexperience and the ineligibility of his two prize recruits, Frieder vowed, "We won't panic." Instead, he'll maximize his strong suits, one of whom is an ace among the big men, sophomore forward Glen Rice (6′7″), who was the state's top high school player the year before Mills. A graceful clutch performer, Rice has the potential to become one of the country's top players. He scored 7 points a game as a freshman, playing an average of just 16 minutes a game. Shooting more often and playing longer, Rice might even outdo All-American Roy Tarpley's team-leading pace (15.9 points per game) of last year.

"Glen gives us a lot more of a threat from outside than we had last year on the wing [the corners]," Frieder said. But Rice is reported to face tougher battles in the classroom than on the court. Were he, too, to become academically ineligible, the season could turn into a disaster—a losing season that is also boring.

Rice, who was studying well enough as the season began, is complemented by a trio of excellent guards, all of whom looked forward to employing a three-guard offense. True fans will enjoy watching Frieder and the players implement, develop, and execute an offense and defense with three smaller players, rather than the usual two.

"Even if we were to play three big men in the front line, we'd be much smaller [than last year] as far as weight and power is concerned, in addition to being very inexperienced," Frieder said. "So we'll probably go with our strength, which is our guards."

The three guards are Antoine "the Judge" Joubert (6′5″), Gary Grant (6′3″), and Garde Thompson (6′1″). A senior, Joubert is yet another winner of the Mr. Michigan Basketball award, for his one-man-gang high school career.

A three-guard offense is three quick players—good ball-handlers and outside shooters but short in stature as basketball players go—playing simultaneously. "Whenever we go with three guards," Frieder said, "we're going to press a lot; we'll run every chance we get, shoot quicker, and try for long rebounds.

Unleashing Joubert

Frieder seems ready to drop any reins he's held on Joubert and his two running mates. "You hear how those guys are great outside shooters," the coach said. "Well, now's the time for them to prove it. If they just shoot like good Big Ten

U-M SPORTS INFORMATION

Forward center R

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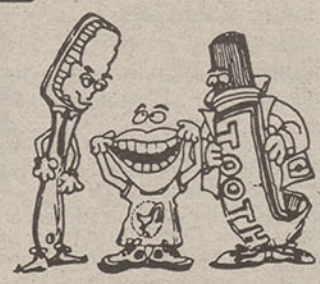

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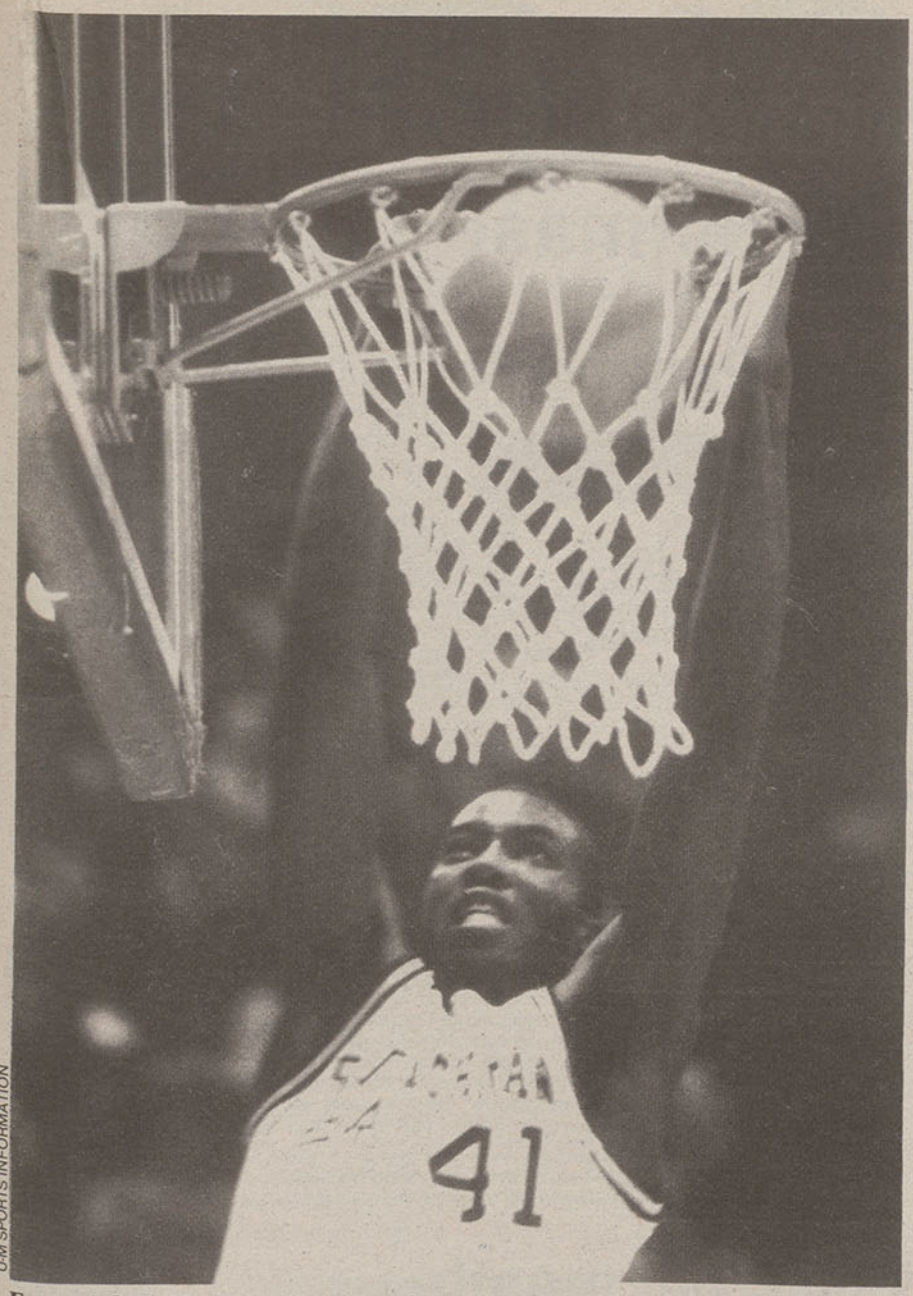

U-M SPORTS INFORMATION

Forward Glen Rice: potentially one of the country's top players, he may outdo star center Roy Tarpley's 15.9 point-per-game average last season.

guards are supposed to, we'll be OK, but all three were under 50 percent accuracy last year." Joubert was lowest, at 43.3 percent; Grant nailed 49.4 percent; and Thompson was highest, at 49.6 percent.

"In high school Joubert scored high, but he might shoot thirty times a game. In college you can't shoot thirty times a game if you make only thirteen or fourteen of the shots. That's bad in college. You'd have to make sixteen to eighteen to deserve to shoot that much," Frieder said.

A lot of the weight falls on Joubert, the senior from Detroit who was second-highest scorer last year at 12.4 points a game. To carry that weight, he's had to pare off some of his own. He's lean, but not mean—his teammates kid him about smiling so often and easily—unless he's in a game, where he thrives on taking apart strong guards. Joubert "ate up," as basketball players say, Georgia Tech's vaunted "sure-pro" muscleman Bruce Dalrymple in the nationally televised season opener last year.

"I think I've sacrificed the amount of times I might have shot in the past for the good of the team," Joubert said. "Coach Frieder gets great players to come here because they know we'll all sacrifice for each other. This year we're putting in lots of new plays. The last two years, Gary and I did a lot of exchanging at the perimeter, waiting for a big man to come free across the middle. This year we'll do a lot more penetrating and make a lot more sharp cuts off screens. We'll move the ball around and try to put a lot of points on the board.

"On defense, we'll pressure everybody. As the biggest guard, I'll usually be the one trying to check a forward. Little fast guys give me problems. I like to be on big people. I like the kind of contact you see in the pros. We'll surprise people this year. My goal is to win the Big Ten and go further in the tournament than we did last year. I'm thinking about next year, too, because I definitely want to play pro ball."

Does the occasional derision from fans and the fairly constant carping from area sportswriters about his weight and his alleged slowness bother Joubert?

"No," he said. "I've expected it. You always get that if you stay in your home state. I just try to be a nice guy. Plus, we've been winning every year I've been here. It's never easy, but Coach Frieder shows confidence in us. And we all love each other. We're a real team."

Guard Gary Grant is not only one of the greatest defensive players to have played the game at any level; he also rebounds effectively (3.2 per game) and scores (12.2 points per game). Grant has often left fans

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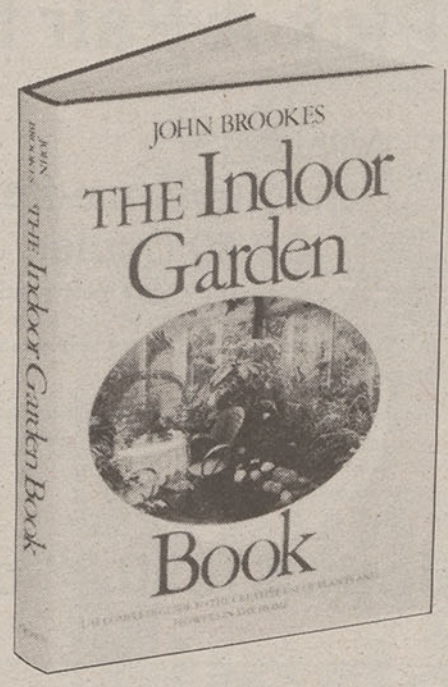

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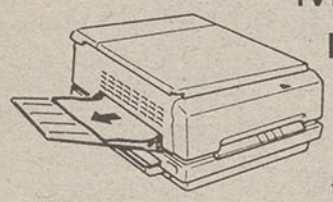

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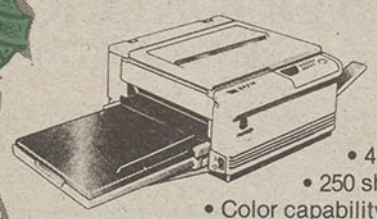

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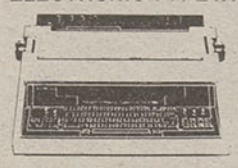

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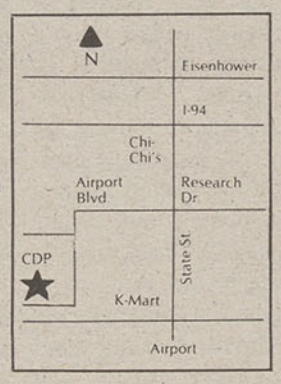

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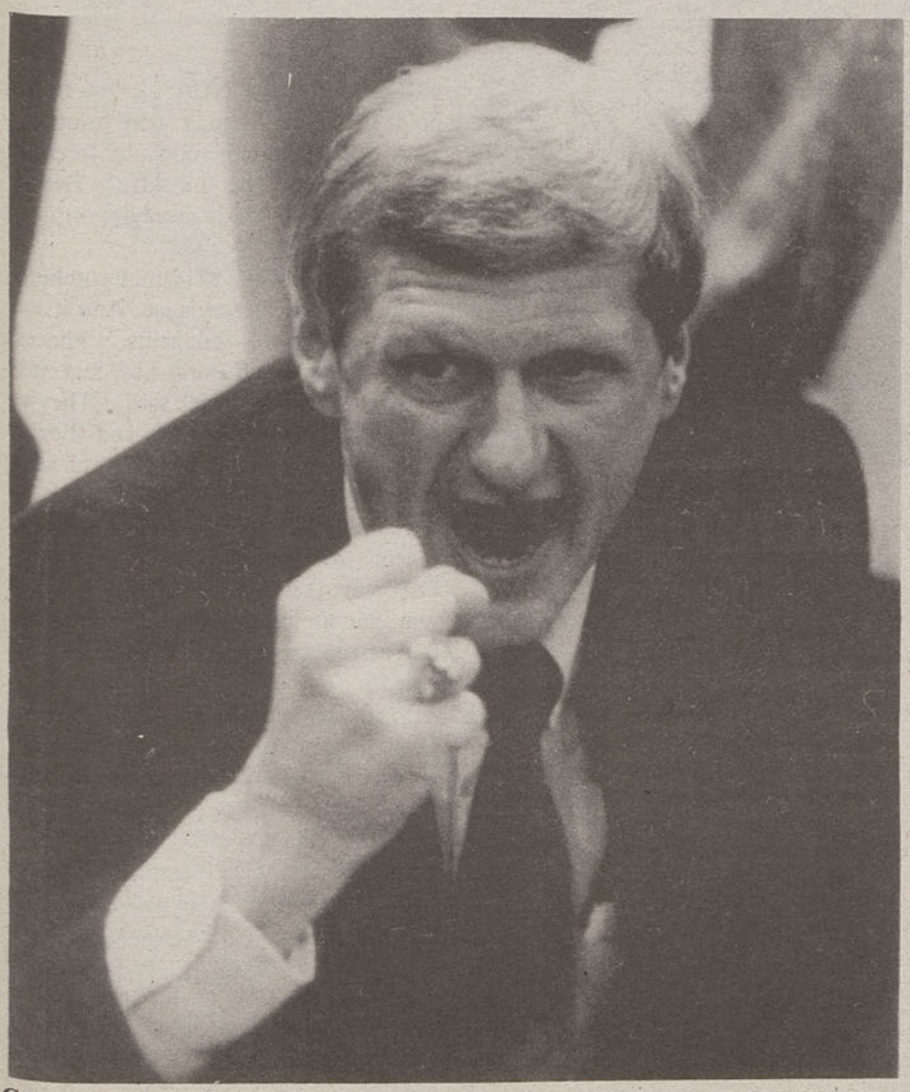
Frieder seems ready to drop any reins he's held on his three guards. "You hear how those guys are great outside shooters," the coach said. "Well, now's the time for them to prove it."

gasping, "Did you see *that*?" after one of his steals has demoralized yet another guard. Grant thinks the three-guard alignment will mean "we'll have to play extra hard all the time, the way Michigan State did last year." His top man-to-man assignments for fans to watch this year are the same as last year's—Steve Alford of Indiana and Troy Lewis of Purdue. And Grant has been guarding Glen Rice a lot since practice began October 15 to get used to working on a bigger man.

The third man in the backcourt, senior Garde Thompson, is a good outside



Coach Bill Frieder: he's under less pressure than he was last season, when pre-season polls rated the Wolverines one of the very top teams in the country. This year he will do well to get the team to the NCAA playoffs.

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Jan. 18	Syracuse
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Jan. 24	at Wisconsin
Jan. 29	Minnesota
Jan. 31	Iowa
Feb. 5	at Ohio State
Feb. 8	at Indiana
Feb. 15	at Michigan State
Feb. 18	Wisconsin
Feb. 21	Northwestern
Feb. 25	at Minnesota
Feb. 28	at Iowa
Mar. 4	Illinois
Mar. 7	Purdue

shooter. With the NCAA's new three-point-shot rule, he may score a lot this year. "Garde has the potential to come through from the outside," Frieder noted, "and he'll have more opportunity to do so this year."

That is the 1986-1987 team. It combines smallness with inexperience. And it has some formidable opponents. "Illinois, Iowa, Indiana, and Purdue are in a class by themselves," Frieder said. "They've got great talent returning, and they've recruited very strongly. And they all went to the NCAA last year. They're like we were the last two years. Iowa has an excellent front line, Indiana has Ricky Calloway, the freshman of the year last year, and Illinois has Ken Norman, to me the best player in the conference last year."

When reminded that at Flint Northern High he won two state championships with a small team, Frieder smiled widely. "Yeah, you can be really quick with a team like that," he said. "Michigan State created problems with a small team last year. But to win with a team like that, your center must be a particularly formidable rebounder. And remember," he concluded, winding the challenge facing his team into a neat circle, "MSU wasn't good enough to win the conference championship without size. *We* won it. It's hard to imagine anyone winning the Big Ten these days without size." ■

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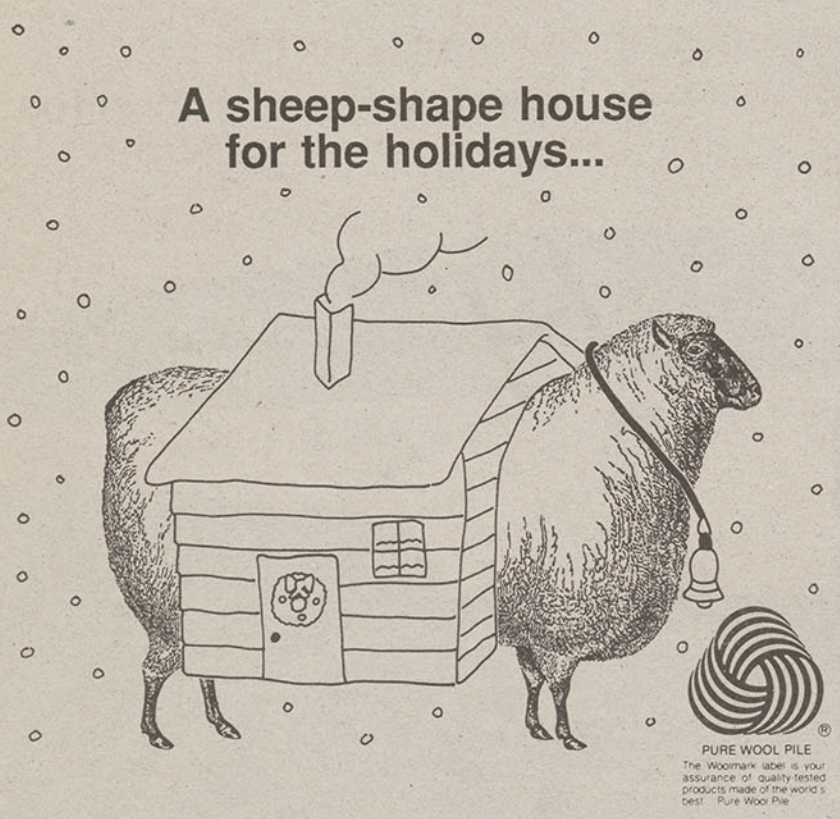

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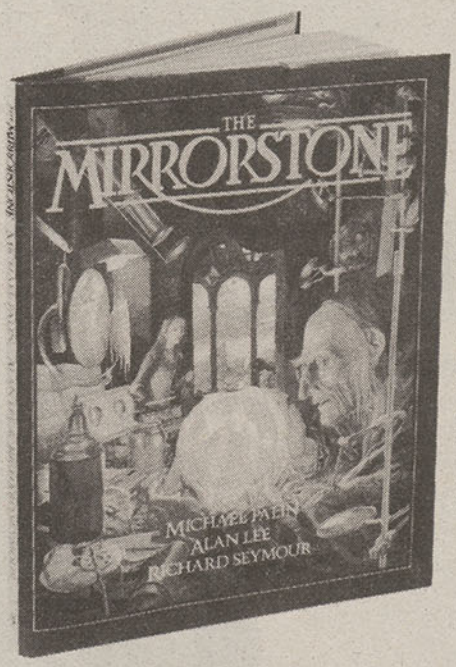

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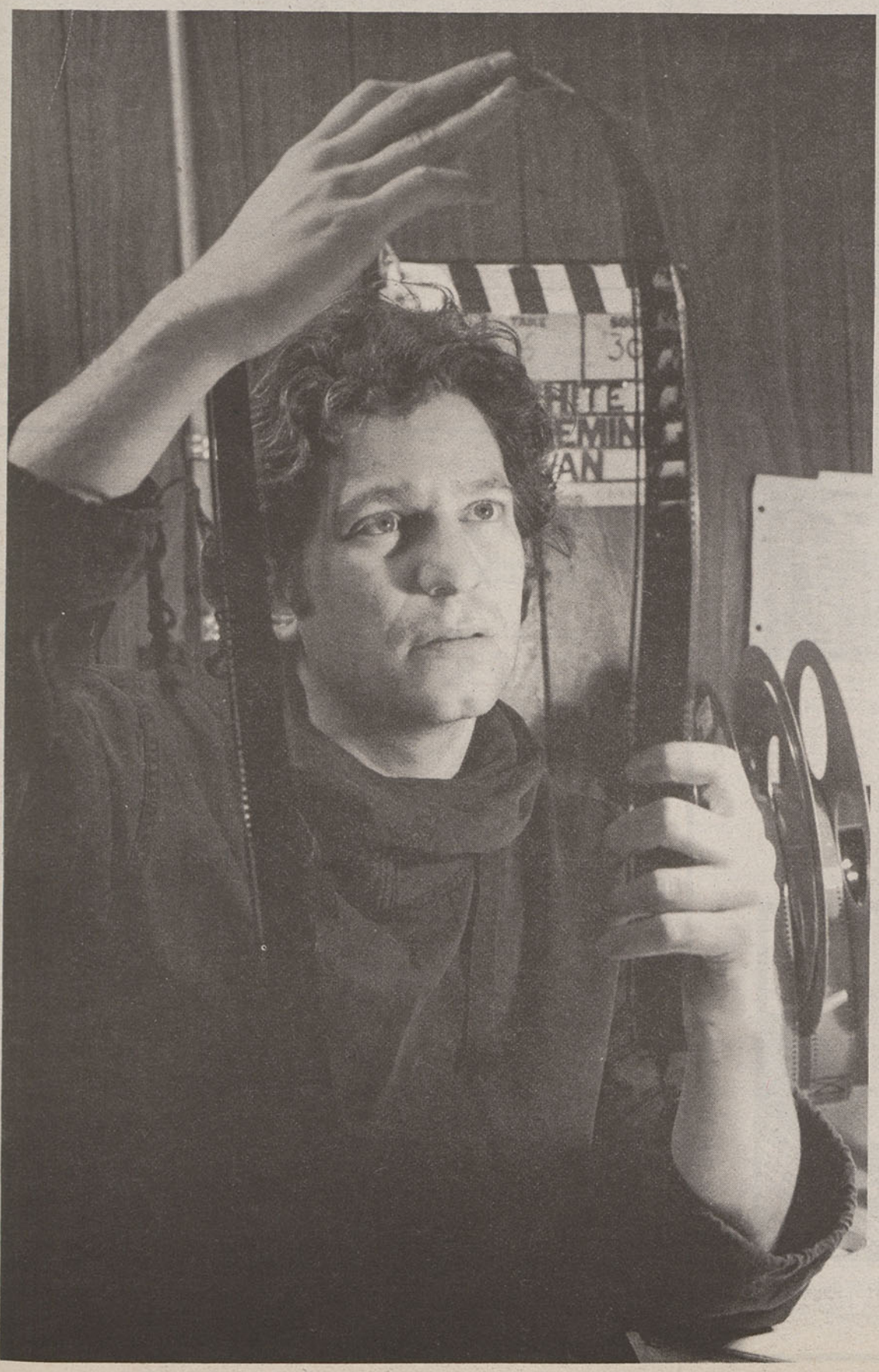
PETER YATES

Making "THE CARRIER"



PETER YATES

He wants to be a famous movie director. But first, Nathan White must make a success of his locally produced low-budget horror film.

In Manchester, Michigan, a town of 1,800 people, both sides of Main Street seem to have been captured and preserved from the turn of the century. This is a farming community where the feed mill, until recently the oldest continuous business in Michigan, dominates the streetscape. The two-block-long stretch of commercial buildings includes the Black Sheep Theater, a pharmacy, an antiques mall, and the Black Sheep Tavern—all with turn of the century facades. It's the kind of street that could be a movie set. In the summer of 1985, it was.

Here Nathan White, 1979 U-M graduate in film and video, shot "The Carrier," a feature-length horror film about a young man infected by a supernatural source with a contagion that causes the people he touches to dissolve.

Before filming "The Carrier," White spent six years making commercials and industrial films, including the writing and editing of a documentary film for the city of Detroit called "Water: It Works." To make his own film, White formed a company he calls Swan Productions. He had to raise $600,000.

Getting the first third of that sum took White a

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SWAN PRODUCTIONS

A layer of gravel and new storefront signs transformed Manchester into Sleepy Rock, a small Fifties-style midwestern community.

year and a half. The rest came in a couple of months. "Out of every one hundred serious people," he says, "one will actually invest." According to his research, horror films make money. Even if the film doesn't break out of the pack, as "Blood Simple" did in 1984, White insists that "The Carrier" will make a profit, even if it is released only to the hungry cable markets of Europe.

Sitting at a desk in his office-apartment at 315 North Main in Ann Arbor, Nathan White talks with the intensity of a man obsessed. He has a nasal voice that at times stretches a sentence into a whine. He wears blue jeans, black leather street shoes, and athletic glasses with a wide, black rubber nose bridge. The glasses are purely utilitarian, he says, and allow him to peer through cameras without worrying about smashing his lenses or his nose. "Nerdy as they look," he says, "they create a nervous energy which I find attractive."

While he was raising the $600,000 he needed, White was known to hound people who could get him publicity. One Detroit magazine editor repeatedly asked, "Who does this guy think he is? He is totally unprofessional." During an interview with the *Observer*, White gets up from his desk to tap twice on a photo of himself directing his movie. "Make sure you get some pictures of me in your article," he says, the whine again making its appearance.

But White appears to balance his brazen self-promotion with careful review and criticism of his own work. Herb Eagle, one of White's professors at U-M, allows that White is "somewhat of a hustler," a young man with "a very high opinion of himself." But, says Eagle, "you have to be to raise $600,000." U-M communications professor Frank Beaver agrees. "Hustling is not a negative quality in the motion picture business." White got the money he needed, and for that "you have to admire him," says Beaver.

To White, that much is obvious. "In Ann Arbor I'm famous," he proclaims. "When I'm at the Fox Village Theater, people come up to me and say 'Hi, Nathan.' " But White doesn't have time for such pleasantries. "When I've just seen a movie," he continues, "I have to wait and concentrate and say to myself: 'In the particular moment that moved me, what exactly did he say and what exactly did the guy say back?' "

Now, living in the cramped office-apartment of Swan Productions on North Main, White says that this is the time for conservation, for living simply. But just wait, he says. "You know me now, at the beginning, but just wait until 'The Carrier' is released." Then his pale blue eyes shine. "I don't want to make money. I want to be rich."

It is not yet six in the morning on an August day that dumps torrents of rain down Manchester's Main Street. Today, it is a Main Street covered with tons of gravel. The storefronts have tacked over them the movieland signs of the town of Sleepy Rock, the fictional setting for "The Carrier." Thus Krauss Pharmacy is now Sleepy Rock Pharmacy. In the windows of the other stores are 1950s advertisements. Each storefront has changed except the barber shop, itself a remnant of the 1950s. At the end of the street is a huge church facade fronted by hastily laid sod and full-grown flowers plunged into the dirt. From the door of this church facade you can see toward the cornfields that hug that edge of town.

Today street scenes are to be filmed, beginning before dawn. But at six o'clock the Sleepy Rock Bank sign, gold on black, is running, and the production crew is nowhere to be seen. The street is dark.

The Baker's Dozen is a coffee shop that serves huge air-filled donuts. Like the town itself, the shop is a studied combination of seediness and sleekness. Unadorned chairs are pushed against exposed brick walls. The folks in the Baker's Dozen have mixed feelings about Nathan White and his horror film.

June Reilly is pouring coffee, as she does every morning, for the men's table and the women's table. The men's table fills up earlier than the women's. This is Manchester's version of the power breakfast. June Reilly is hopping. "This movie has been great for business," she crows. Reilly is from the Upper Peninsula, but she is one local who shows clear excitement. "When we see this movie," she says, "we'll say, 'That's our hometown.' "

D.E. Limpert is not so sure. He came to Manchester in 1963 from Birmingham, a wealthy Detroit suburb, to become a self-styled country gentleman in what he calls "the last frontier of Americana." In the process, he bought and restored much of Main Street Manchester. Limpert sits at a table by himself with the *Detroit Free Press* spread open next to his blue L.L. Bean hat. He does a lot of his business here in the Baker's Dozen, and it is he who is in large part responsible for Manchester's present character. His office—he brought his nationwide general contracting and real estate business here—hangs precariously over the river in

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Former governor John Swainson suggested Manchester as the location for the movie. "The quarry was perfect, the town was perfect, the farm house was perfect. There was even a house that could be burned down."

the town's restored nineteenth-century feed mill. It is the very distillation of Manchester chic.

Limpert is not pleased with "The Carrier." "Is this the kind of image we want?" he asks. "These movies are geared to a certain segment of society. Is that a positive image for Manchester?" Image is extremely important to Limpert, and while he encourages tourism in this quaint town, he would rather not welcome people who, he says, "come here because of a horror film." He pauses and chooses his words. "We are looking for an identity," he continues. "We're a town of 1,800 with 2,500 jobs. We have the second highest per capita income in Washtenaw County. We have to be careful."

At the men's table, there's general approval of the film. Neil Baggett, who owns a horse farm four miles outside of town, has come for coffee at dawn nearly every morning for ten years. "It's something different," he says. "People never come to Manchester. Now they'll come when they see it in the paper."

Harry Krauss, from Krauss Pharmacy, isn't so sure. All that gravel over the paved street puzzles him. The movie is supposedly set in 1959; Manchester's Main Street has been paved since the 1930s. Harry Krauss looks out. "We'll live with it for a few days, but I hope it doesn't go on and on."

By now it's midmorning and still no sign of Nathan White. Actors in the movie, amateurs and professionals alike, are wandering up and down the gravel. They've been called for dawn, too, and nothing has happened.

Inside the Baker's Dozen, the denizens of the men's table have vanished for the day. The women's table is laughing under a cloud of cigarette smoke.

At another table, here for clam chowder and salad, is former governor John B. Swainson. He lives on a farm near the village. Manchester has been his pride and joy. He is a driving force behind allowing this movie to be filmed in Manchester. "A year ago," he says quietly, "a mutual friend of Nathan's and mine called me. I didn't want to meet this person on a Sunday afternoon, but being an old politician I said, 'Certainly!' " Swainson tells the tale with a quiet expertise, drawing those around him into the story. "Nathan wanted investors, but I told him that people around here, if they invest $20,000, they want a land title in return!" Swainson holds up a fist as though there were a land title in it already. But Swainson says he was impressed with Nathan White, and he suggested Manchester as a suitable location for "The Carrier." He arranged for White to be driven around. "The quarry was perfect, the town was perfect, the farm house was perfect. There was even a house that could be burned down. And the cemetery was perfect," Swainson says.

Swainson has in mind a carefully orchestrated national career for Manchester. "Look at Amityville after they made 'The Amityville Horror.' " He helped White with the difficult task of persuading the village council. Finally, the council agreed that White could film for four continuous days in August. "I say good luck," says Swainson. "If you can get thirty people to commit to anything, I'm for you," he jokes. "I don't care *what* you do."

Because some scenes in the movie involve people hacking off their own limbs, "The Carrier" requires extras who are amputees. Part of Swainson's legs were blown off by a land mine in WW II. "If it would be helpful to Nathan," he says quietly, "—though of course I've never had any pictures taken that way—I would appear with empty pantlegs. That would be okay. Of course I wouldn't want to be recognized, and I wouldn't want any credits." He sounds intrigued with the idea.

It is high noon. Between the rain showers and the sun, the August day is slowing into a sticky, ravaged afternoon. Extras and principals alike wander the streets, asking each other, asking anyone, when things will begin.

Dr. Kirk H. Herrick arrived from Lansing at dawn. Later he discovered the sole notice of a schedule change, taped inconspicuously to the front window of the beauty shop at one end of town. "I don't mind waiting," he says. "This is just like medicine." Herrick, who had come to the auditions with friends and ended up with the part of the grave digger, is professor of family medicine at Michigan State University's College of Osteopathic Medicine. He is thrilled with his part and has researched it. What did grave diggers wear in 1959? Coveralls, blue jeans, and workshoes that go over the ankles, he found.

Sam Wolk is here. A one-armed man, he plays the bum in the movie. In real life he is a semi-retired businessman from Southfield, recruited for the part by one of the movie's investors, who belongs to the same health club as he does. He waits with the others, talking, wandering around, checking the time on his Saks Fifth Avenue watch. "Gary Jones," he says, "created an arm for me, because I have to have an arm in the beginning of the movie. It was a *terrific* arm." Jones, Nathan White's special effects man, is a quiet young man with the jumpy, intense manner of a teenage computer hack.

Also waiting is Steve Dixon, a handsome black man who is in real life an Ann Arbor juvenile court officer and a longtime actor in Detroit productions. He plays the doctor in this movie. He has been through this waiting game before, and shrugs it off. "You have to ride with it," he says.

Cheryl Catchings plays his wife. Incredible things have already happened to her. Two years ago at the Detroit Ebony Fashion Fair, a "professional face finder" named Ario Dixione tapped her on the shoulder. Within days she was in London and then Los Angeles, working as a model. "We all have our truer-than-life stories here," she says.

Finally the word comes from out of nowhere. "Wrap the extras in plastic." "Plastic," the word goes out. In the story, plastic is the only thing that can save the townspeople from the Carrier's disease, which is transmitted by touch. The extras wrap themselves and each other in black and white plastic tied with rope. It is eighty degrees and people of all ages are strapping on garbage bags, rain pants, picnic tablecloths, and surgeons' gloves. The wait stretches on. One five-year-old wrapped in plastic falls asleep face down on another kid's plastic-covered leg. A few young men rip the plastic off in the August heat. "To hell with it," one says, ripping a garbage bag from around his reddened face.

A crowd of onlookers lines the sidewalk, staring at the plastic-wrapped people while trying to stay cool themselves. Finally a camera crew appears, then the production crew. Suddenly, late in the af-

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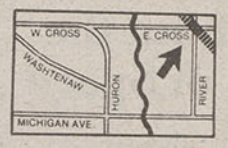

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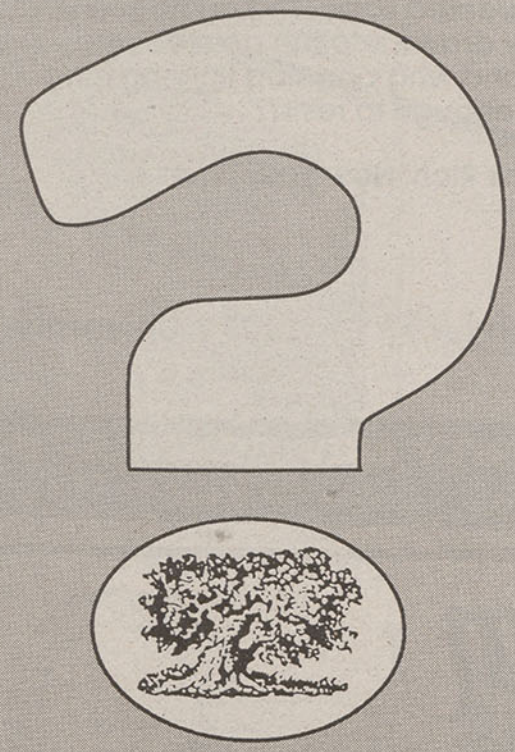

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MAKING "THE CARRIER" *continued*

ternoon, Nathan White appears in the middle of the street, shouting instructions as if he had been on the scene for hours. He is in blue jeans, as always, and wears a T-shirt rolled up at the sleeves. His usually shaggy reddish-brown hair has been cropped almost to the scalp, "like a marine," he says. His athletic glasses help him stand out from the crowd.

Slowly a scene forms. The female lead, Kimberly Lee, a fourteen-year-old Manchester girl whom White calls "devastatingly honest," appears at the end of the street wrapped in plastic. White peers through the camera. "The extra next to the wall!" he yells. "Out! You're not walking right." The figure, whose quizzical face peers out from behind black plastic, is out of the scene quickly, after hours of waiting.

"What does he see?" people wonder. To some, White seems driven by a vision. To others he merely looks confused. "In what scene does she get infected at the drinking fountain?" he asks. He nods his head at the answer. The minutes stretch longer and longer. The camera is moved, set up again, lugged and looked through, focused and fussed over.

The extras roast in the plastic.

At last, White gives the word. The crowd quiets on command. The assistant director shouts, "Ready! Sound?"

"Ready!"

"Roll sound!"

The camera buzzes. A clapboard announces the take.

"Action please," White says clearly and with careful politeness.

At a signal, Kimberly Lee takes three steps and, frightened, puts her hand over her mouth. Immediately, White yells out, "Cut!"

The crowd of 150 people simultaneously sighs, "Ohh." Is that all?

It is six o'clock. The entire day's work has so far resulted in only seconds of footage. With relief and boredom and fatigue and hope for more, the crowd cheers wildly.

"Was it good?" Lee queries.

White looks distracted. "Yeah." He takes his place at his makeshift desk and methodically turns over pages of the script.

After two weeks of filming, Manchester's Main Street has been liberated, the gravel scooped away. Like locusts, the film crew has alighted on Sharon Town Hall, a nineteenth-century township structure next to the local cemetery. The sparse gravestones date to the mid 1800s.

Two long green trailers guard the town hall, and huge movie lights peer inside, where almost a hundred extras have been drilled for hours. They stand and sit in carefully arranged positions. They are all ages, each dressed in a Fifties costume, and they're exhausted.

In their midst is the male lead, Gregory Fortescue, a University of Michigan student who plays The Carrier—the teenager with the lethal outer-space disease. Because this scene is supposed to take

SWAN PRODUCTIONS

SWAN PRODUCTIONS

Despite 80 degree weather, tired Manchester residents spent hours wrapped in plastic garbage bags waiting for brief film takes. In "The Carrier," plastic is the only defense against a mysterious infection passed by touch.

place in daylight, huge lights shine from outside the town hall.

The camera rolls. "What are you hiding by marking things in red?" Fortescue shouts. He stands up, yelling at an unseen person at the front. The extras clap and cheer. Nathan White watches. "Cut!"

It's not right. "Try to get mad and *then* clap and then stop like you're waiting for an answer," White tells the extras.

"The only thing we can get mad about is we're hot and we're hungry and we're tired!" one of them shouts out. The lights give out tremendous heat.

"We'll have a meal," White promises.

Once during the filming, when the next meal would not be catered for hours and White had not eaten for several meals, he sent someone out for a cheeseburger and fries. He blithely ate them in front of everyone. Several days later, on cue, the crew pulled out french fries from behind their backs and ate them in front of White. Nobody would give him even a taste. The crew, like the extras, has conflicting feelings toward White. They are excited to work on a feature film, yet they chafe under his control of the project.

The extras have silently mouthed the chorus of "The Battle Hymn of the Republic" countless times. The process looks strange, disjointed.

"Sing out 'He has loosed the fateful lightning' with all your heart," White says. "Then mouth the rest of the words. Don't sing. The Lord doesn't want to hear you, only see you mouth the words."

There are murmurs of disapproval, but the extras stick with White. He puts them together, composing a tableau. "This guy here," he says, pointing, setting up the next shot. As he moves something or someone, White makes a peculiar sound—"*Neeoummm*." It is like a little boy imitating the sound of a landing airplane.

Some of the teenage extras mimic this sound. "*Neeoummm*" reverberates softly throughout the room.

The camera is ready. On cue, the crowd sings out "Glory, Glory" with no sound. White cuts them off with a gesture, then opens his hands to clap. The extras do the same. White hesitates. When he finally claps, they follow, whistling. Then they do the scene again.

A baby cries. "That ruins the shot," White says. He puts his hand on the mother's shoulder. He asks, "Do you think she is going to be quiet or do you think you should take her out?"

"But crying at a town meeting would be natural," the mother protests. The rest of the crowd agrees.

"Drama," White answers, "is not natural." Mother and child leave.

Their leaving may be a problem, too. The crowd reaction shots are being taken out of sequence—anger, applause, anger without applause, cheering without singing, singing without moving, moving

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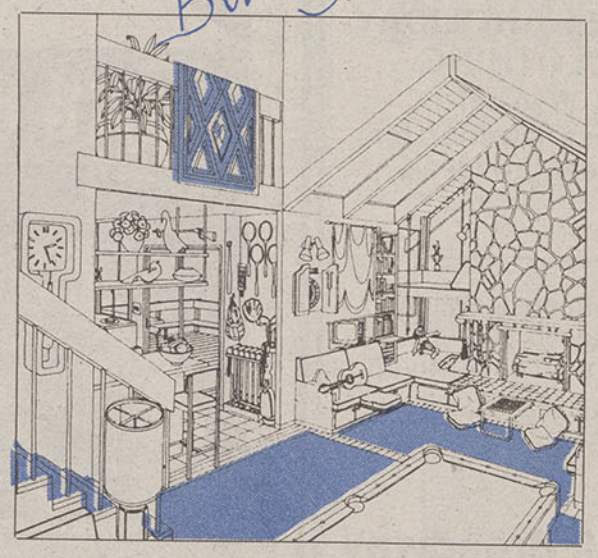

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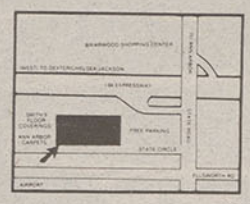

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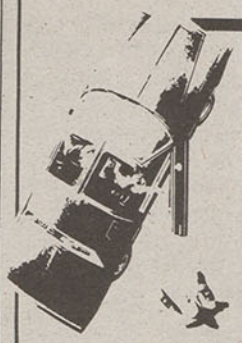

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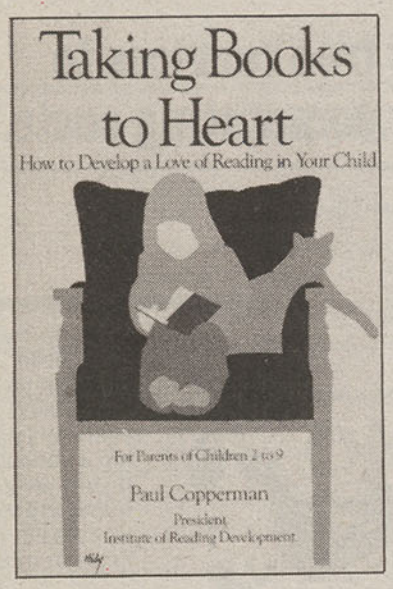
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MAKING "THE CARRIER" *continued*

without talking. The extras must all be in the same places each time.

"If he hadn't promised a wide shot of us all, I would leave now," says one teenage Manchester boy.

Finally, at seven o'clock, White tells about dinner, speaking in glowing terms of the coffee, orange juice, manicotti, spaghetti, Cornish pasties, salad, and fruit he says he has waiting for them. They descend on the food. White grabs a plate and, still standing up, shovels the food into his mouth, scarcely noticing what it is.

What does he feel, directing all those people?

"I'm a filmmaker before I'm a human," he says. "Mostly what I feel is a sense of displeasure. I am a man who wishes to be free. I want the extras to sit still for fifty hours. I am not seeking happiness. I am seeking satisfaction and the peace that comes over me when it's done."

An extra walks up to him. "I'm about to come into a trust."

"How much is the trust?" White asks boldly.

"Three hundred thousand dollars."

"We have one share left [$20,000]. That would be nothing to you."

"Okay. Here's my card."

It hasn't always been this easy. For three years Nathan White drove around in his six-year-old car trying to get money. Matthew Hoffmann, the Ann Arbor jeweler, bought into the project. He says that convincing people to invest in an artistic project is difficult. "I've been down the same road: people telling me it can't be done."

"My hair was longer while I looked for money," White says. "But I shaved it down as soon as the shooting started." His eyes focus and the nasal intensity returns to his voice. He parades his grand self-image again: "I am a warrior. Not in the sense of a man in battle, but a warrior of vision and compassion. I am making a classical horror film. And good horror should tear your heart out."

"And besides," he laughs, "I have nothing else to do."

Dinner is over. Every morsel has been consumed. In half an hour, the extras are reassembled.

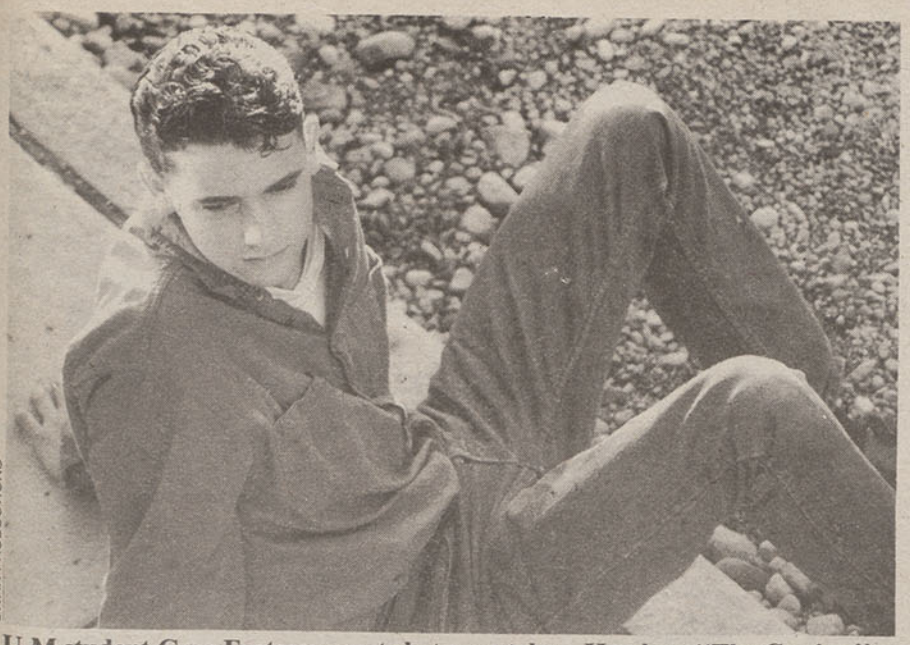
Steve Dixon, the juvenile court officer playing the town physician, stands before the terrified crowd to deliver his line: "You can save yourself by using a sharp object and amputating the dissolving limb."

"Cut! Do it again," directs White. "This time look at me, not at the camera. *Neeoummm*."

Outside, the cornfields sway in the night breeze. Sharon Town Hall rocks with the groans of extras in the darkening country night.

It's now deep in October. The final two days of shooting are in a huge gravel pit outside town. In this scene, the Carrier has been caught and strung up to die a gruesome death. Greg Fortescue, who plays the Carrier, is hanging upside down tethered to a huge tree trunk stuck by the movie crew into the cliffside. His red flannel shirt is pinned against him.

SWAN PRODUCTIONS



SWAN PRODUCTIONS

U-M student Greg Fortescue rests between takes. He plays "The Carrier," an ill-fated teenager who doesn't suspect that he is infecting his fellow townspeople with a deadly supernatural disease.

As dusk approaches, a cold wind whips around inside the gravel pit. The crew members wear outfits that carry them through the hours of shooting in all kinds of weather. Candy has become the crew's staple—great bags of it appear and disappear between takes and between meals. The women, in boots, down jackets, and ratty fur coats, wear homemade earrings—paper boxes labeled "Monster Candy." The costumers have tiny airplane stickers on their cheeks where a mole might be. These are the badges of exhausted moviemakers.

White and director of photography Peter Deming, one of the crew's few West Coast imports, stand together in the bucket of a cherrypicker at the bottom of the gravel pit. The machine lifts them slowly to the upside-down Fortescue. Below, crew members huddle together and shovel in lunch, a 5:00 p.m. meal catered in the gravel pit. While they eat hamburger with gravy, mushed broccoli and cheese, and au gratin potatoes, Fortescue remains hanging and White and Deming coach him.

It is freezing. White seems oblivious. He wears a green army battle jacket, a yellow slicker, and a black hat. The straps from his black glasses fall from either side of his face like reins. The filming begins. With no visible direction, the actors below fall silent for the take. As the camera rolls, the Carrier is being killed over and over. Smoke from a smoke machine swirls around him. An actor trained only by University of Michigan student productions, Fortescue has a convincing way of turning into the cliff when he is shot. He arches his body and seems to hug the earth, while fake blood and smoke and dirt pour into his upside-down eyes.

Finally, the take is over. "Help me!" Fortescue yells out. Hanging feet-to-the-sky has temporarily crippled him. Production assistants scamper toward him and cut him loose.

"Rambo!" someone shouts out, requesting help from a particular production assistant, the guy who can lift anything, do anything—stop traffic if need be. Everyone on the set has a special name. Sue Campbell, the script supervisor, is Chapstick. Nathan White is NW (for Nitwit) or the Big Man. Extras and the crew alike call themselves wranglers. When cats were needed on the set, kitty wranglers sprang into action. When White needed children, he called on kid wranglers. The production assistant who watches the clouds for changing light patterns is a cloud wrangler.

The photography director's assistant, Brigitte Alexander, starts to put away her equipment. A recent graduate of Detroit's

Photographic assistant Brigitte Alexander doted on changing and cleaning the camera's lenses, handling them as if they were jewels. Her job included repeatedly hoisting the heavy Panavision camera to the photographer's shoulders.

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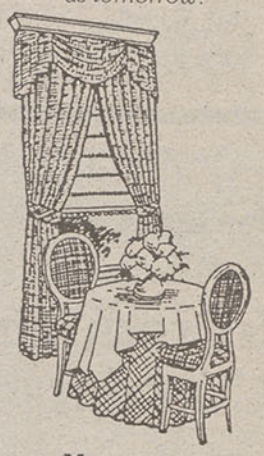

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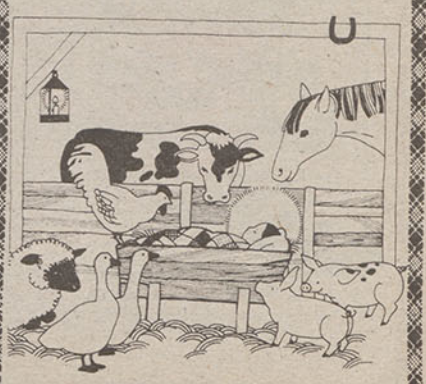

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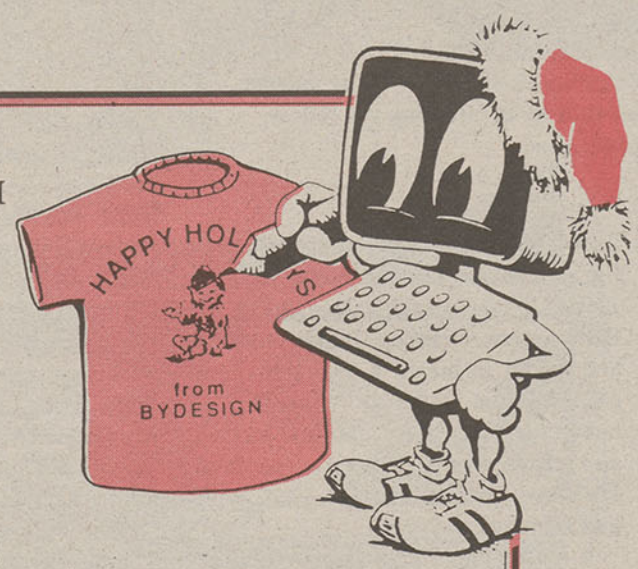

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MAKING "THE CARRIER" *continued*

Institute for Creative Studies, she changes and cleans lenses and repeatedly hoists the camera on and off Peter Deming's shoulders. She is short and blond, wears pearls and gold chains over a Panavision sweatshirt, and carries marking pens in a leather holster. To watch her unclasp the steel lens locker is to watch a woman in love open a hope chest. She fondles the lenses as though they were jewels.

"Soul man."

"Rambo."

"Wrangler."

Their words echo in the gravel pit as the crew packs up plastic hatchets, the cherrypicker, trucks, and trailers. They shout things to one another in the night, and they know the rest of the joke without telling: Sticking out two fingers to touch another's two fingers is the sign of The Bond, a half-serious commitment to each other and to the frozen night in the quarry.

The production crew assembles at the foundation of a burned-down barn that dates from 1850. An elderly farmer, Ray Scheid, picks his way through the coal-black night, holding hands with his wife. They stare at the burned foundation.

"Corn, wheat, oats, soybeans," says Scheid. "That's what I grew here."

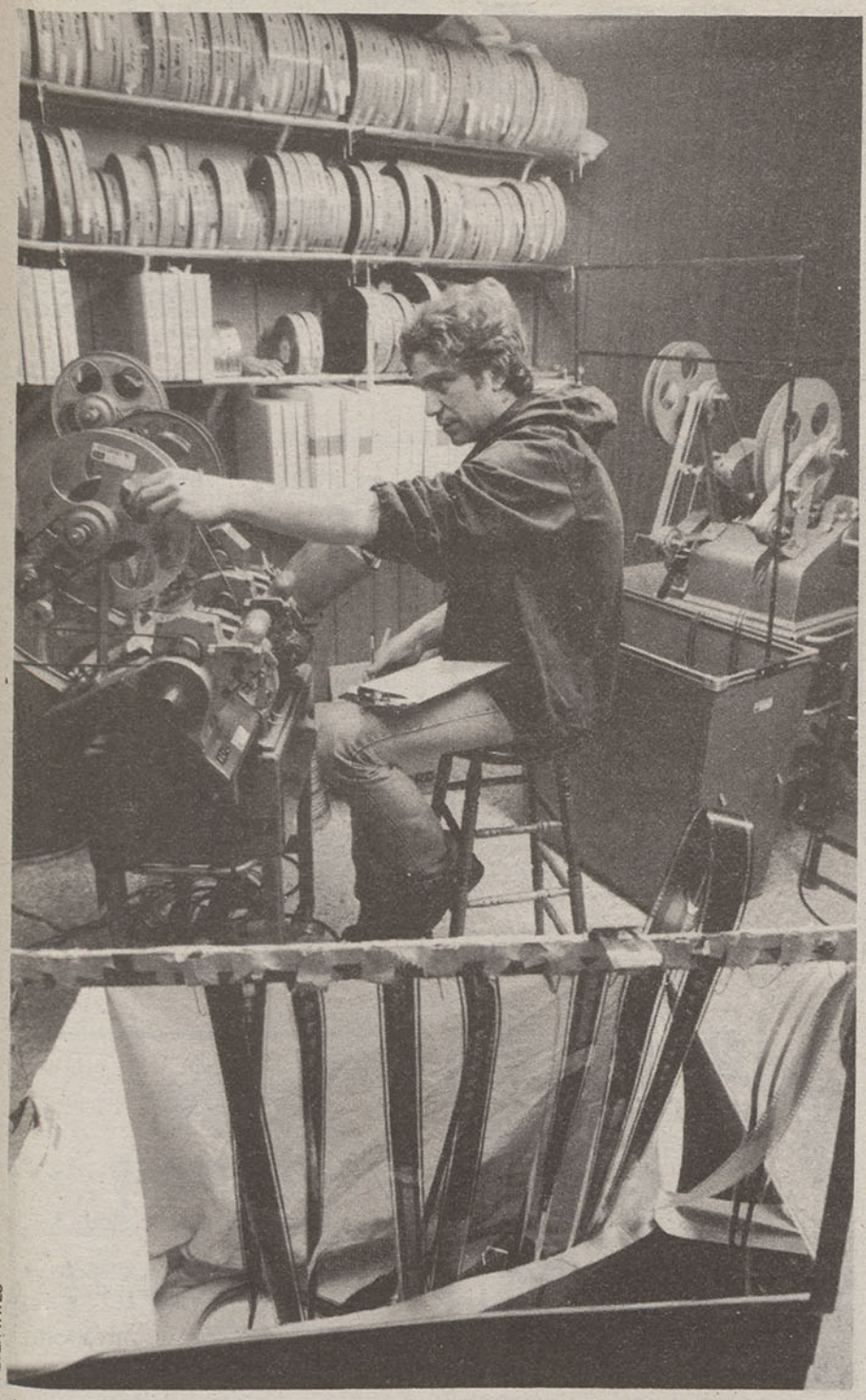
Nathan White is leaning against a car while the crew sets up the barn shot. Unlike Bill Schaefer, the genial sound man who has a perpetual crowd around him, White speaks to one person at a time. He keeps a distance between himself and the crew members, who whisper and trade rumors about him. Leaning on the car and looking back at the barn, White tells a young Manchester girl that he has worked on his screenplay for years, and that he likes to write naked. She is enraptured. Then he abruptly moves away.

The cornfields are lit by flood lights, their stalks stiff and empty. The crew films into the night, fueled by candy. "Every day is Halloween here!" one woman in candybox earrings shouts.

Three days later, the cast and crew of Swan Productions appear at "The Carrier" Wrap Party, held in the Nectarine Ballroom, Ann Arbor's college dance hall that is trying to be a big-city disco. Above the empty bandstand a huge TV screen glows with the World Series. The disco lights whirl to Diana Ross's "Eaten Alive," and every few seconds a wave of bubbles drops toward extinction on the dance floor.

"You look gorgeous!" assistant director Kathy Thomas says, embracing the production secretary. Both are dressed in velvet and rhinestones. Rhinestones are visible everywhere. But the crowd is neither wild nor punk. They look like stiff prom guests, somewhat confused in the whirling lights. A girl from Manchester wears a demure off-the-shoulder white lace dress.

White, less flirtatious than many of his crew, talks seriously to one woman at a time, while slowly sipping a single drink.



PETER YATES

Alone after the hullabaloo and bustle of shooting his first feature, White works cutting and splicing long loops of film to create the horror movie he hopes will win public acclaim.

He stays one level below the crowd. His hair is longer, his face less haunted. His movie is on time and under budget. "The Carrier" is the perfect horror scenario for the times, he believes. "When I started writing this screenplay, the only thing people were afraid of was the Vietnam clap. Herpes wasn't even around. And now, with AIDS. . . ." His hand vibrates in the air. "Society is really ready for this movie."

The cast and crew dance to the music. They seem eager, but in some ways out of touch. Their own special world of "The Carrier" is ended. The music continues, and the young Manchester boys try out the latest robot moves.

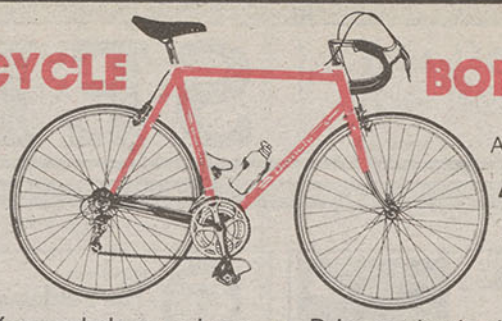
Jeff Dougherty, the co-producer, leans against a wall, beaming. "Realistically," he marvels, "only five people on this picture knew what they were doing."

Early the following spring, Nathan White is editing his movie in the back room at Swan Productions on North Main in Ann Arbor. In the front room, bookshelves are crammed with reels of film, the silent collected images of "The Carrier." Now White directs no one but a business manager and an assistant film editor. He leaves only for meals, and while he edits, he slugs distilled water from gallon jugs.

There is a loneliness in this studio apartment. To snap himself out of it, White turns on the editing machine to view the first two completed minutes of his movie. Here it is, all in warm lighting and soft focus. The leads converse while the camera follows them. Manchester's Main Street and the Sharon Town Hall and the cemetery merge together to make a new place: Sleepy Rock, the setting for "The Carrier."

Nathan White's movie is expected to premiere next spring. But first he must finish his work in the studio apartment on North Main, spinning out the thirty hours of film images wound in metal cans, unwinding them according to his vision of the "good horror" that will tear at the heart. ■

BICYCLE BONANZA



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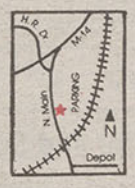

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May the Sacred Heart of Jesus be adored, glorified, loved and preserved now and forever. Sacred Heart of Jesus pray for us. St. Jude help of the hopeless pray for us. Say this prayer 9x a day. By the 8th day your prayer will be answered. Say it for 9 days. It has never been known to fail. Publication must be promised. Thank you, St. Jude. Thank you, Jesus.

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P.S. To all my friends and clients: I wish you a new year of peace, good health, and happiness.

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DWF, slim, attractive, 27. Would like an intelligent, kid-liking male. Sense of humor a must. Reply Box 714, 206 S. Main, AA 48104.

SWM, 43, 5'9", professional, adventurous, intelligent, sensitive, athletic, striking, mentally and physically fit. Enjoys travel, theater, concerts, movies, new experiences, communication, and quiet times. Seeks a meaningful friendship with a secure SWF approx. 34-42 with compatible characteristics, slender, and who is able to receive as well as give. Reply Box 716, 206 S. Main, AA 48104.

Mid 30s **SWF** seeks 30-40s SM, enthusiastic, communicative, warm: an optimistic, broad-minded man with high standards, a sense of humor, and a healthy life-style, who believes in doing what he loves, & expects to grow & change through life. Please reply Box 709, 206 S. Main, AA 48104.

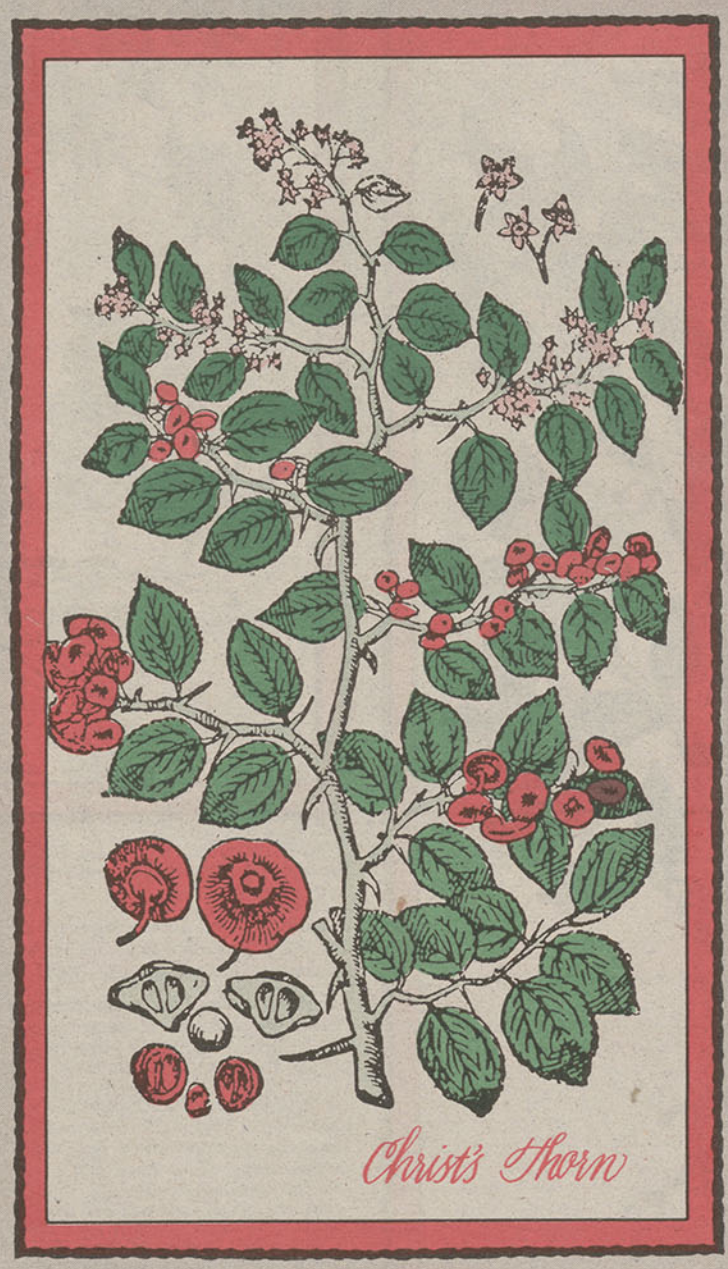
DWF, attractive, petite, degreed, 38, has great life but would love a little fun w/a long-term partner. Respond if you are professional, non-smoker, over your last relationship, and an optimist at heart. Reply Box 710, 206 S. Main, AA 48104.

Professor, 31, Ivy-league grad, sparkling eyes, cheerful & exciting personality, articulate, of mixed Caucasian lineage, loves Ann Arbor. Seeks liberal-minded, intelligent, well-read, unusual SF for romance and more. Reply Box 707, 206 S. Main, AA 48104.

Can you discuss the impact of particle physics on modern thought? Do you wonder about quantum time? Would you even want to? Are you laughing at this? Are you a SWF? Do you want a date with a slender **SWM** professional, 29, 5'9", who feels advanced degrees look good on women? Then write! Reply Box 708, 206 S. Main, AA 48104.

Attractive blue-eyed **SWF,** 23, grad student, desires companionship of college-educated, non-smoking, attractive, athletic SWM. Hope to share interests in dancing, workouts, fun, sports, Chinese food, and long study nights. Photo appreciated. Reply Box 715, 206 S. Main, AA 48104.

Metaphysically inclined female student of life, 46, seeks that special man to share the journey with. If you have a zest for living, and tend to walk the road less traveled, I would like to hear from you. Write me at Box 3590, AA 48106.



GWF, attractive, 30s, wants to meet other women. I'm an academic who's busy but would love to meet anyone who accepts herself and has her feet on ground. Interest in people and humor more important than occupation or personal likes/dislikes. Box 705, 206 S. Main, AA 48104.

SWM, tall, slim, bearded, attr., 34, seeks a warm, intelligent woman who is adventurous, inquisitive, & humorous Enjoy jazz, classical, movies, dancing the arts, travel, foreign cultures Speaker of German or Spanish a plus Age, nationality open. Box 706, 206 S. Main, AA 48104.

Conversationalist and very liberal **DWM,** 44, 6', non-smoker, teacher with many and varied interests, seeks compatible woman for friendship and whatever life sends our way. Reply Box 3263, AA 48106.

DWM, 45, seeks D/SWF in 30s or 40s, who enjoys cuddling, dancing, movies, dinners, fireplaces, X/C skiing, is reliable, caring, fun to be with. Reply Box 656, Plymouth 48170.

DWF, 42, 5'4", 115 lbs., looking for that special someone who is looking for that special someone. Intelligent, financially OK, seeks prof. SWM into caring/sharing, communicating, kids, concerts, home, humor, travel, & lots more. Box 28, Dexter 48130.

Bright **SWM,** 6'2", 188 lbs., clean cut, physically, financially, emotionally fit. No wounds, debts, or dependents. Seeks slender, skillful SWF playmate 22-36 to share warm, indoor holiday activities. Her nicest Christmas present awaits her reply to Box 4383, AA 48106.

Professional female, 5'7", sensitive & warm, long hair, slim figure, many interests, desires long-term relationship with smart, dependable, established male who is kind & gentle. Age 38-48. Box 626, Plymouth, 48170.

Upbeat, petite **DWF** seeking upbeat, unattached male, 35-50, for honest, caring relationship and fun. I'm friendly, caring, and smoke. I enjoy men, music, conversation, movies, cooking, etc. Let's meet and explore interests/differences. Reply Box 701, 206 S. Main, AA 48104.

Don't just circle this ad! If you value travel (the U.P. to Uruguay), music (the Ark to Ashkenazy), exercise and indulgence (snow and sauna), and you want to share some of these and your own with me (warm, intelligent **female,** 39), please (hand) write and tell me why. Box 647, 206 S. Main, AA 48104.

SWF, 26, 5'9", Catholic, attractive, humorous, intelligent, and romantic. I enjoy sports, movies, and dancing. If you are a sincere professional with similar qualities and looking for a special lady, please respond to Box 675, 206 S. Main, AA 48104.

Warm, attractive, professional **SWF,** 30, interested in meeting sensitive, intelligent, non-smoking SWM, 28-40; sense of humor required. I enjoy cooking, music, walks, conversation, x-country skiing, adventures, etc. Reply Box 700, 206 S. Main, AA 48104.

Attractive, mature **SBF** seeks intelligent, warm, independent, stable male who enjoys quiet times, shared movies, delicious homecooked meals, conversation, and downright great company. Reply Box 2581, AA 48106.

SWM, 29, successful professional, seeks well-educated, non-smoking SF. My interests include bicycling, tennis, skiing, dancing, dining, and cultural activities. Reply Box 691, 206 S. Main, AA 48104.

INTIMACY: The art of having a caring, sharing, and affectionate relationship. **Woman** who enjoys the Rocky Mountains, black dresses, pearls, ethnic neighborhoods, romantic lakeside walks, and travel to adventurous places, seeks warm-hearted man (35-50 years) who wants fun and loving relationship. Write Box 702, 206 S. Main, AA 48104.

Male, 40, educated, good income, seeks intelligent female with looks, 30-45. Desire a long-term relationship. Reply with details: Box 784, Adrian, MI 49221.

SWF, 28, tall, attractive, somewhat feisty professional who loves to pamper & be pampered, wishes to meet tall, handsome SWM, 30-40, non-smoker who enjoys theater, music, and quiet time spent with someone special. Please reply (w/photo if possible) to Box 693, 206 S. Main, AA 48104.

Progressive politics, two graduate degrees, loves the arts, music, dance and dancing, theater, film and VCRs, reading, and bicycling. I am 38, a **SWF,** pretty, and very slim. I'm looking for a man, under 45, who shares my *joie de vivre*. Reply Box 692, 206 S. Main, AA 48104.

SWM, 29, 5' 10", attractive, athletic, financially secure, who enjoys outdoors, water sports, travel, seeks attractive fun-loving SWF. Reply Box 3296, AA 48106.

SWF, 33, loves bicycling, camping, canoeing, backpacking, wilderness, adventure, travel, the arts; values sharing, communication, justice, feminism. Seeks best friend to marry. Box 3052, AA 48106.

SINGLE ADULT ACTIVITIES
New Directions, Community-wide Single Adult Ministry of the First Presbyterian Church, sponsors:
Talk-It-Over-Friday: Friday, Dec. 5, registration 7:45-8:00 p.m., Social Hall of church. Small group discussions on topics of interest to single adults. Topics for Dec. (1) Making Good Decisions; (2) What is My Purpose? Refreshments following discussions. $2 at the door. Held 1st Fridays of the month. 1432 Washtenaw Ave.
Friday Night Showcase: Note date change for this month only: 2nd Fri., Dec. 12, registration and food in Curtiss Rm., 7-7:30 pm. **Eat out** with us: Plenty of hot catered gourmet appetizers (enough for a meal). This month's entertainment: DICK SIEGEL, guitar, "Smooth Traditional and Original Folk." Coffee, dessert, and conversation follow program. Tickets $6 at the door. All ages welcome. 1432 Washtenaw between Hill and S. Univ.
Sunday A.M. Every Sunday mornng from 9:30-10:30 a.m. area single adults meet in Lewis Room for Spiritual Growth course. Topic for December is "Loving Relationships." Mini-lectures, discovery activities, 4 person discussion groups. Coffee provided. All ages welcome. Join us for 11 a.m. church service following class.
Wayfarers: Meet Sunday evenings 7-8:30 p.m., in Curtiss Room of church. Young adults, single and married, in 20s and 30s come together to share and support each other along their spiritual walks. Fellowship, sharing, singing, food, study, prayer, and adventure-trips. Call Dave, 663-2494.
Program Information: Call Richard, 994-9161.

Friendly, open **SWM**, 33, 5'9", 150 lbs., financially independent and free to travel the world, who has recently returned to AA to rest awhile and see old friends, would like to meet you if you are an honest, open woman 18–42 who would like a serious relationship or at least a close friendship. All things take time, and no ad can tell you who I really am or what I really want or need, so please call my private phone, 995-3373, or write me at Box 2792, AA, 48106-2792. P.S. I like non-smokers and love children and pets.

GWM, 21, handsome U-M senior, mature, open, seeks interesting guy with similar qualities. Love Hardy and Handel. Reply Box 712, 206 S. Main, AA 48104.

DWF, in middle 50s, attractive, cultured, easy-going, European background, interested in concerts, movies, traveling, and swimming, would like to meet educated, emotionally stable man with similar qualities. Box 696, 206 S. Main, AA 48104.

SM, 34, good-looking, professional, Ph.D., seeks good-looking, intellectual SF for companionship. Reply Box 3313, AA 48106. Phone, photo appreciated.

Two **SWF**s seeking two SBMs. Yes, we mean single, not wishing to be single. We're fun, like sports, music (no country & western). Interested? Must be 25–40, tall. Want to know more? Write Box 699, 206 S. Main, AA 48104.

SWF, outdoors, classical music buff, peacenik. Seeks SM 30-45 to share life? C. Hoppe, 323 E. William, AA 48104.

SJM, 27, with passions for the good, the true, and the beautiful. I seek an attractive SJF, 20–35, who is enthusiastic about life and who (like me) has diverse interests. Reply Box 704, 206 S. Main, AA 48104.

I am a **DWF** in my middle forties, attractive, educated, with a "touch" of Europe (by birth), and would like to meet an interesting, emotionally stable, educated single man, 45–55, who enjoys life, serious relationships, concerts, and dining out. Box 695, 206 S. Main, AA 48104.

DBM, 36, handsome, well-educated, and well-traveled professional, seeks SF who enjoys & is willing to help finance the better things in life. SF seeking potential husband need not respond. Wining, dining, & romance for the right female. Reply Box 698, 206 S. Main, AA 48104.

SWM, 28, slim, beard, dedicated to Christ, and who enjoys the splendor of His creation, laughing, and music; would like to meet a female with same interests. Also enjoy cooking (terrific raisin bread). Please reply Box 694, 206 S. Main, AA 48104.

SWM, 43, desires to meet SWF, 35-43, who enjoys dining, movies, and sports. Reply Box 662, 206 S. Main, AA 48104.

SWF, 30, never married, somewhat shy, sensitive, caring, with a good sense of humor. I like kids, pets, outdoor activities, movies, theater, most music, arts, crafts, and more. I work & had some college. I'm looking for a SWM around 30 for friendship and maybe a serious relationship. Reply Box 697, 206 S. Main, AA 48104.

SWM, 38, attractive, educated, honest, humorous, seeks SWF, 25–40, at least 5'8" for outdoor and cultural activities. Box 703, 206 S. Main, AA 48104.

Strong, good-looking, above-average **SWF** seeks 30th birthday greetings (Dec. 10) from compatible 30-ish SWM. When you care enough to send the very best . . . Box 2566, AA 48106.

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- There are 36 units per line. Each lower-case letter, punctuation mark and word space counts as one unit. **Each upper-case letter counts as two units.**
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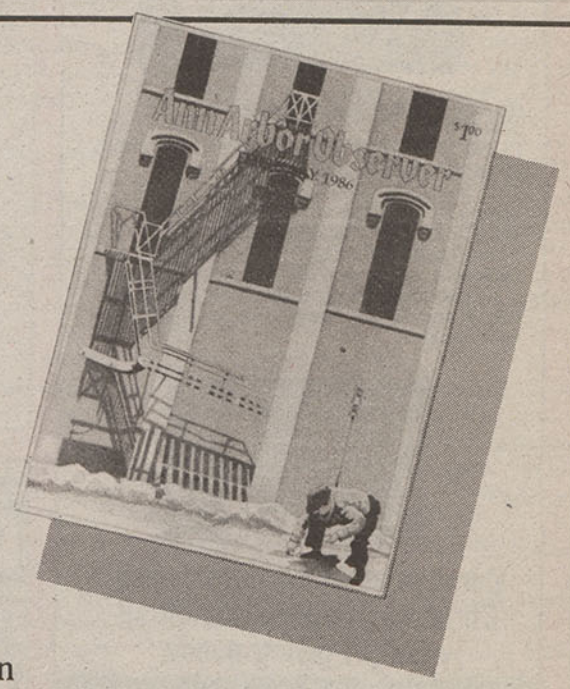

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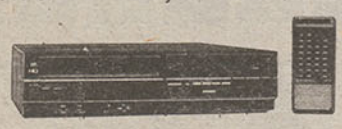

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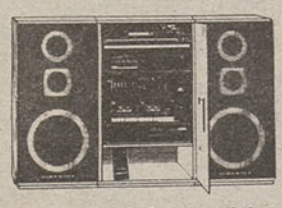

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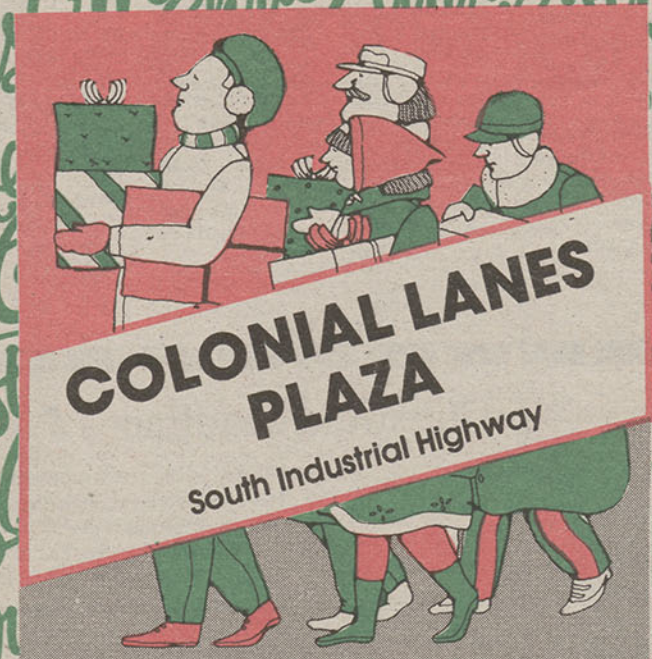

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THE PICK OF THE FLICKS

By PATRICK MURPHY

See Events for complete film listings and details about prices and locations.

"Accident"
Joseph Losey, 1967
105 min., color
Tuesday, December 2, 214 N. Fourth Ave., 8 p.m.
(Eyemediae)

This is an acid-etched portrait of a group of upper-class intelligentsia at Oxford, who behind their highly civilized exteriors nurse a variety of vicious and libidinous impulses. The screenplay is by English playwright Harold Pinter ("The Servant," "Betrayal"). He has a gift for crafting dialogue that seems matter-of-fact until you catch the nuances of rhythm and tone that suggest a whole other meaning beneath the spoken words. The main characters in this story are two Oxford dons (Dirk Bogarde and Stanley Baker), a student (Michael York), and the beautiful young woman all three are pursuing (Jacqueline Sassard). Their unseemly competition, and the cruelty it visits upon those who are affected by it, are brought to a head at a long and drunken Sunday party. There, the angry emotions of the characters surface in a burst of violence. "Accident" is a witty and fashionably acerbic film about how imperfectly society manages to contain the everyday depravity of selfish people.

"The Fly"
Kurt Neumann, 1958
94 min., color
Saturday, December 6, MLB 3; 9:05 p.m.
(Ann Arbor Film Co-op)

This is the original, with a screenplay by *Shogun* author James Clavell. A bizarre classic of the sci-fi genre, it is the story of a scientist (Al Hedison) who experiments recklessly with a machine that can disassemble and reassemble atoms. He tries the device on himself, failing to notice the housefly that enters the chamber with him. The result of this oversight is profound. The scientist's head and arms are interchanged with the equivalent insect appendages. Along with the physical changes, the man's human nature disappears, too. And flying around the lab is a housefly that on close inspection is seen to have a tiny human head. This terrifying exchange is the dramatic engine of the film. The scientist's fate is so bizarre that it strikes a complex chord of horror. We view his dismay, and we share his wife's mixture of compassion and revulsion. Yet there is more here. This is a story so outrageous that it also strikes a note of black humor, suggesting that out there in the darkness a tongue is firmly planted in someone's cheek. This version is infinitely preferable to the gruesome realism of David Cronenberg's recent remake. With Vincent Price, Herbert Marshall, and Patricia Owens.

"East of Eden"
Elia Kazan, 1955
115 min., color
Sunday, December 7, Nat. Sci., 9:30 p.m.
(Mediatrics)

James Dean died in an automobile accident at twenty-four, in the same year in which two of his three major films were released. In both "Rebel Without a Cause" and "East of Eden," he plays an unhappy young son aching for the understanding and approval of his parents. "East of Eden," based on John Steinbeck's sprawling novel, is set in the lush farm country of Northern California in the years just before World War I. The plot is loosely based on the Biblical story of Cain and Abel. Dean plays Cal, a brash, energetic young man trying desperately to win the same measure of love and respect from his ranch-owning father (Raymond Massey) that is lavished on his twin brother, Aron (Richard Davalos). Somehow, Cal's efforts always seem to backfire. Embittered, he seeks revenge on the favored Aron by revealing their father's darkest secret—the real identity of their mother. This rambling modernization of Genesis is a little shaky at times, but thanks to inspired acting, things never get out of hand. James Dean's performance is the epicenter of the film. His scenes with Julie Harris, Jo Van Fleet, and Raymond Massey offer compelling evidence of the power of his instinctive approach. "East of Eden" is a big, colorful, and emotional adaptation of a complex novel. Yet what is best about it has little to do with the sweep of the Cinemascope screen or the marvelous camera work of the director. It is an actor's film, and it comes to life through a half a dozen passionately rendered performances.

"Don't Look Back"
D. A. Pennebaker, 1967
96 min., b/w
Wednesday, December 10, Michigan, 7:45 p.m.
(Michigan Theater Foundation)

A still-fresh and appealing cinema vérité documentary of the young Bob Dylan's concert tour of England in 1965. This sort of "behind the scenes" view of a performer's lifestyle has been done ad nauseam since this early effort. (The mini-genre was brilliantly parodied in Rob Reiner's "This Is Spinal Tap.") But this film is far from the slick and jaded publicity hype common today. Pennebaker admires Dylan, and he is even drawn into the wacky mood of the tour. Yet his interpretation of Dylan's world has its own integrity and stops far short of idolatry. Among the more interesting characters here are Albert Grossman, Dylan's indefatigable manager; Joan Baez, the then-reigning queen of folk music; and Donovan, an English pop-folk idol who is obviously much influenced by the American singer.

Julie Harris and James Dean star in "East of Eden," a film notable for its superlative performances. Sun., Dec. 7.

"The Producers"
Mel Brooks, 1968
88 min., color
Thursday, December 11, Michigan, 7:30 p.m.
(Michigan Theater Foundation)

Comedian Mel Brooks's first foray into film direction revealed a wealth of inexperience in the craft, a debatable sense of taste, and a nearly limitless supply of the kind of fearlessly outrageous manic humor that makes his silly films hilariously irresistible. Zero Mostel and Gene Wilder star in this story of a down-and-out Broadway producer (Mostel) who cons a meek accountant (Wilder) to help him hatch a weird plot to get rich quick. Together they plan to lure investors into grossly overfunding a production that is sure to be an instant flop. They pick an undiluted turkey called "Springtime for Hitler" and blithely finance it at 25,000 percent of cost. If you have watched nearly any other Mel Brooks film, you could probably predict what happens to this fail-safe scheme. The chaos that ensues when the plan goes awry is pure Brooks. There is nothing subtle here. Brooks is not much of a director. When in doubt he just shovels in a few more gags. If you like your comedy straight and simple, this one's definitely for you.

In Orson Welles's "The Magnificent Ambersons" the family's grand old mansion represents its disappearing life-style. Agnes Moorehead and Tim Holt play family members. Fri., Dec. 12.

"The Magnificent Ambersons"
Orson Welles, 1942
88 min., b/w
Friday, December 12, MLB 3; 7:30 p.m.
(Alternative Action)

Orson Welles's second film, made right on the heels of his monumental debut, "Citizen Kane," is based on the Booth Tarkington novel. But in Welles's hands the material is transformed into a film that continues the relentless pace of innovation begun with his first effort. The story concerns a wealthy but rather parochial family in Indianapolis late in the nineteenth century. Hemmed in by social convention and dominated by the arrogant young male heir, George Minafer (Tim Holt), the family turns inward on itself. Its members become obsessed with the love, guilt, frustration, and interdependence of their relationships. Meanwhile, the world outside swirls into the modern industrial age, depriving the family of its social pre-eminence and its lavish lifestyle. The Ambersons and their gingerbread castle of a home become hopeless anachronisms. "The Magnificent Ambersons" is at once more ambitious and more problematic than "Citizen Kane." The characterizations and the acting are marvelous, and Welles's inspired use of light, shadow, and deep-focus photography creates visual equivalents for the turbulent psychological dynamics. As in "Kane," the soundtrack is filled with startling touches: speeches overlap from one scene to the next, the actors ad-lib, and there is an off-screen narrator (Welles himself) as well as the disembodied voices of gossipy townsfolk.

Yet despite many flashes of brilliance, the film remains a notch below its predecessor. Whether this is Welles's fault is hard to say. Myopic executives at RKO, nervous about the box office, trimmed the original 131 minutes of Welles's final edit down to a more "commercial" 88 minutes. They also engaged a studio hack to shoot a new and totally unbelievable happy ending. To Welles, these changes "destroyed the whole heart of the film, really." For the director, this bitter sentiment was no doubt accurate, but it seems far too harsh as a final verdict on the film. Flawed though it may be, "The Magnificent Ambersons" still glitters brightly with the genius that once stood the film world on its ear. With Joseph Cotten, Ray Collins, Agnes Moorehead, and Anne Baxter. Music by Bernard Herrmann.

"The Cocoanuts"
Robert Florey and Joseph Santley, 1929
96 min., b/w
Saturday, December 20. MLB 3; 7 p.m.
(Cinema Guild)

The Marx Brothers rode this smash hit right off Broadway and onto the silver screen. Scripted by Morrie Ryskind and George S. Kaufman, the dialogue also suggests a sizable contribution from the Marx Brothers themselves. This wacky musical comedy is set in a Florida luxury hotel in the middle of the great land boom of the 1920s. Groucho is behind the front desk and Margaret Dumont, of course, is one of the guests. Later films by the team would be better crafted for the screen, but this slightly anachronistic treatment carries the tangy flavor of high class Broadway burlesque of sixty years ago. The wisecracks and one-liners are top-notch, and Harpo's magic is at its very best. "The Cocoanuts" easily ranks among the top three Marx Brother vehicles, along with "Animal Crackers" and "Duck Soup." Music by Irving Berlin.

"THX-1138"
George Lucas, 1971
88 min., color
Monday, December 29, Michigan, 7:45 p.m.
(Michigan Theater Foundation)

This first film from the creator of "Star Wars" and "American Graffiti" was a feature-length remake of a student project he undertook at the University of Southern California. It is a bleak vision of a future society whose authoritarian excesses reflect a mixture of Orwell's *1984* (sexual repression, Big Brother), and Huxley's *Brave New World* (test tube reproduction, mind control through drugs). Lucas's contribution is more cinematic than thematic. His low-budget sets and special effects work together beautifully to create an imaginative and convincing high-tech world. The plot roughly parallels Orwell: the hero (Robert Duvall), named THX-1138, has an illegal love affair that is eventually discovered. Lucas's future world is so sterile that at times the movie seems to plod. Yet he energizes it with clever vignettes, such as the casual exchange between teacher and student as one shows the other the correct way to administer electro-shock punishment. As in "Star Wars," Lucas deftly mixes "gee whiz" technology with very mundane applications to make his future world seem more believable. And in the final chase, he generates a gratifyingly high level of excitement. This is a minor landmark in its genre. With Donald Pleasence and Maggie McOmie.

ALSO RECOMMENDED:
"Day for Night" (Francois Truffaut, 1973). Tuesday, December 2, Angell A, 9:15 p.m.
"Woman in the Dunes" (Hiroshi Teshigahara, 1964). Friday, December 5, Angell A, 7 p.m.
"Red River" (Howard Hawks, 1948). Saturday, December 6, Hillel, 7 & 9:30 p.m.
"Citizen Kane" (Orson Welles, 1941). Friday, December 12, MLB 3; 9:15 p.m.
"Repo Man" (Alex Cox, 1984). Saturday, December 13, Michigan, 10 p.m.
"The 400 Blows" (Francois Truffaut, 1959). Friday, December 19, Angell A, 7 & 9 p.m.
"Animal Crackers" (Victor Heerman, 1930). Saturday, December 20, MLB 3; 9 p.m.
"Notorious" (Alfred Hitchcock, 1946). Tuesday, December 30, Michigan, 8 p.m.
"West Side Story" (Robert Wise & Jerome Robbins, 1961). Wednesday, December 31, Michigan, 9:45 p.m.

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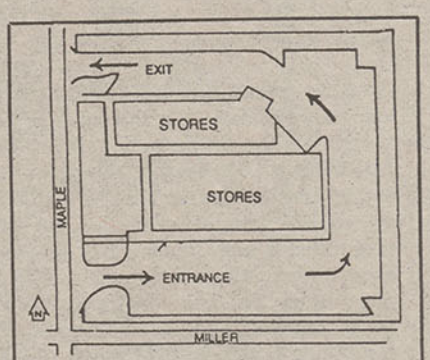

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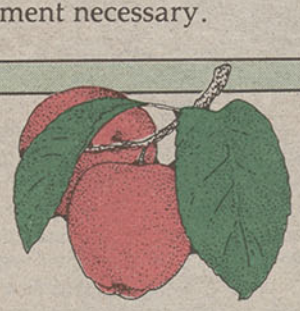

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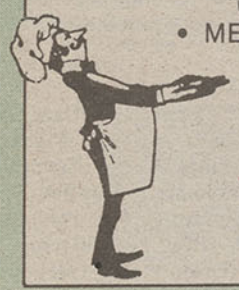

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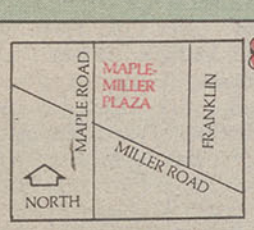

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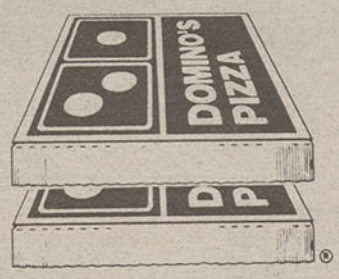

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GALLERIES & EXHIBITS

By JOHN HINCHEY

ANN ARBOR ART ASSOCIATION. Holiday Gifts '86. *November 28-December 27.* Arts and crafts by more than 300 regional artists, including ceramics, glass, jewelry, painting, prints, and ornaments. The emphasis is on items appropriate for holiday gifts. Prices range from $5 to $500. *Hours: Mon. noon-5 p.m.; Tues.-Sat. 10 a.m.-5 p.m. 117 W. Liberty. 994-8004.*

ANN ARBOR HANDS-ON MUSEUM. Closed until December 19 for renovation of the top floor. New areas will include a 3rd-floor mezzanine housing a darkened gallery for light and optics exhibits and in the former attic space a puzzle room, a computer room, and an open gallery space exhibiting examples of how simple machines and other things work. *Hours: Tues.-Fri. 1:30-5:30 p.m.; Sat. 10 a.m.-5 p.m.; Sun. 1-5 p.m. Admission: adults, $2; children, students, & seniors, $1; families, $5. Annual memberships: $25 per family. 219 E. Huron (entrance on N. Fifth Ave.). 995-5439.*

ANTIQUE & CLASSIC BICYCLE MUSEUM OF AMERICA. Permanent display of fifty of the finest classic and antique bicycles in the United States, ranging from mid-19th-century wooden bikes of the "boneshaker" era, high wheelers, and early Whizzer motor bikes to balloon-tired bombers and Bowden bikes. Also, hands-on displays, including a turn-of-the-century high-wheeled bicycle and a balloon-tired Schwinn Black Phantom. *Hours: Tues.-Sat. 3-10 p.m. 201 Nickels Arcade. Admission: $1 donation. 769-0750.*

ART DECO DESIGN STUDIO. Jazz Age Collectibles, 1925-1940. *All month.* Includes a 1927 Sevres porcelain French jar with green and black glaze, a mirrored table from the Noel Coward estate, a 1952 George Nelson dining table, 1922 candlesticks by Karl Hagenauer of The Vienna Workshops, 1920s beaded glass, and other objets d'art, glassware, mirrors, and lamps. *Hours: Tues.-Thurs. noon-6 p.m.; Fri. noon-8 p.m.; Sat. 11 a.m.-5 p.m., 116 W. Washington. 663-DECO.*

ARTFUL EXCHANGE GALLERY. New Acquisitions. *All month.* Works by past and present U-M art school faculty, including Sears, Zamiska, La More, Cassara, Wilt, Mullen, Ramsay, and Weddige. Also, original Kandinsky woodcuts, a large Rouault aquatint, pencil-signed Ben Shahn lithographs from a portfolio inspired by Rilke, and lithographs by Miro, Kollwitz, Appel, and Alvar. *Hours: Wed.-Sat. 10 a.m.-5 p.m. 418 Detroit St. 761-2287.*

BENTLEY HISTORICAL LIBRARY (U-M). Michigan Maps and Prints from the De La Vergne Collection. *September 8-December 23.* Exhibit of several 18th- and 19th-century maps drawn by French, English, and American cartographers, including the first map to indicate Detroit (1703), maps of the Straits of Michilimackinac and the Michigan Territory, and promotional maps of Michigan towns. Also, several 19th-century Indian portraits. *Hours: Mon.-Fri. 8:30 a.m.-5 p.m.; Sat. 9 a.m.-noon. 1150 Beal Ave., North Campus. 764-3482.*

THE CLAY GALLERY: A COLLECTIVE. Gifts by Ann Arbor Artists. *All month.* Stoneware and porcelain wheel-thrown and handbuilt pieces in a range of prices and sizes by all twelve gallery members. *Hours: Mon.-Fri. 9:30 a.m.-5:30 p.m.; Sat. 9:30 a.m.-5 p.m. 8 Nickels Arcade. 662-7927.*

WILLIAM L. CLEMENTS LIBRARY. History in Art: Benjamin West's "The Death of General Wolfe." *October 1-December 31.* Benjamin West's painting of Wolfe's death during his 1759 victory over the French at Quebec created a sensation in London in 1771, as it was the first painting to depict a great historical event as it happened, on an actual battlefield and with the soldiers wearing contemporary uniforms, not the classical dress traditionally employed to honor heroic deeds. The Clements Library has one of the three huge canvases West painted. (The other two versions are in the National Gallery of Canada and the Queen's Collection in Windsor.) Recently restored by the Detroit Institute of Arts, the Clements painting is the last and the largest of the three (8'x5'), with the most background details. West executed this painting in 1776 for the Prince of Waldeck, a minor German prince who was in London negotiating with the British government to provide mercenary troops for the war against the Colonies.

Available for close public viewing for the first time in 60 years, the Clements painting is the centerpiece of an exhibit that also includes rare maps, manuscripts (including a letter written by Wolfe before the battle), and other historical materials pertaining to the Fall of Quebec, as well as engravings showing the impact of West's masterpiece on American, English, and European art. *Mon.-Fri. 10:30 a.m.-noon & 1-5 p.m. S. University at Tappan. 764-2347.*

A watercolor by Birmingham artist Julie Dawson, whose paintings are on display at the Watercolor Gallery through January 7.

This first edition of Walt Whitman's *Leaves of Grass* is the very book that Whitman sent to Ralph Waldo Emerson in 1855. It's on display at the Hatcher Library Rare Book Room through Dec. 6.

COBBLESTONE FARM. Guided tours of the restored 1844 Ticknor-Campbell farmhouse describe Michigan pioneer farm life. Emphasis is on the Ticknor family, who lived in the house from 1844 to 1858. Also viewable (anytime, no charge) is an ornamental herb-flower-vegetable garden and a barnyard with animals, including goats and sheep. *Hours: Sun. noon-5 p.m. 2781 Packard Rd. (by Buhr Park). Admission: $1.50 (seniors & youth ages 3-17, $.75; children under 3, free). 994-2928.*

ESKIMO ART. Christmas Gifts. *All month.* Stonecut, stencil, and lithograph prints and soap stone carvings by Eskimo artists from throughout the Canadian Eastern Arctic, exploring the complex, often confusing interaction between the old ways and a swiftly changing world. Also, the 1987 Cape Dorset calendars are available. *Hours: Tues.-Wed. & Fri.-Sat. 10 a.m.-2 p.m.; appointments easily arranged. Suite 202, 527 E. Liberty (in the Michigan Theater Bldg.). 665-9663, 769-8424.*

FORD GALLERY (EMU). Invitational Sculpture Exhibition. *November 24-December 19.* Sculpture with a somewhat whimsical or surreal flavor by six Michigan artists, including Gary Kulak, Ron Leax, David Greenwood, Richard Tucker, and Greta Weekley. *Hours: Mon.-Fri. 9 a.m.-5 p.m.; Sat. 10 a.m.-2 p.m. Ford Hall (near McKenny Union), EMU campus, Ypsilanti. 487-1268.*

GALERIE JACQUES. Gallery Artists. *All month.* Oil and acrylic paintings, sculpture, and ceramics by a variety of contemporary French and American artists, including Adjar, Assadour, Bastier, Brillant, Croci, Goux, Jaber, Leijs, Lubarow, Nitkowski, Paradis, Pauzie, Picciotto, Richard, Rouleau, Seibert, Tercinet, Thomas-Roudeix, Walker, and gallery owner Jacques Karamanoukian. *Hours: Sat. 2-6 p.m., and by appointment. 616 Wesley. 665-9889.*

HATCHER LIBRARY RARE BOOK ROOM (U-M). Romanticism in America: The Great Awakening. *October 20-December 6.* Exhibit of first editions and original letters illustrating the contributions of the major writers in the first flowering of American literature during the second quarter of the 19th century. The highlight of the exhibit is the first-edition copy of *Leaves of Grass* that Whitman sent to Emerson in 1855. Other writers represented in the exhibit include Emerson, Thoreau, Hawthorne, Cooper, Poe, Irving, Longfellow, Bryant, and Lowell. **The Christmas Story Seen through the Evolution of the English Bible.** *December 8-January 10.* Papyri, manuscripts, and early printed Bibles documenting the transmission of the text from the earliest extant papyrus manuscripts through the King James Bible in 1611. Includes Greek papyri from the earliest known manuscripts (c. A.D. 200) of the Epistles of St. Paul. The Christmas story serves as a special focus, with books and manuscripts opened to the Gospel of Luke where possible. *Hours: Mon.-Fri. 1-5 p.m.; Sat. 10 a.m.-noon. 711 Harlan Hatcher Graduate Library. 764-9377.*

KELSEY MUSEUM OF ANCIENT AND MEDIEVAL ARCHAEOLOGY (U-M). Ancient Terra-cottas: Lasting Impressions of the Distant Past. *July 1-December 20.* Collection of baked clay objects excavated from the ancient Egyptian town of Karanis. These objects come in a variety of shapes, from architectural moldings to lively, down-to-earth animal and human figures, and they were used for everything from religious offerings and burial gifts to toys and lamps. They are the ancient equivalent of mass-produced goods, and because they were so cheaply made, they were found in the homes of common people. Thus, these objects offer a good insight into what images ordinary ancient people found appealing. Special features of the exhibit are a model shrine housing the terra-cotta image of a goddess from Seleucia-on-the-Tigris in Iraq, and a children's section illustrating how ancient terra-cotta figurines were made. **The Cameron Squeezes from Behistun: Salvaging a Record of Persian Art and History.** *November 14-January 9.* Display of the late U-M art history professor George Cameron's 1948 latex impression of a bas-relief carved into a steep, rocky mountainside of Behistun in northwestern Iran. This 6th-century-B.C. monument chronicling Darius the Great's rise to power has been called the "Rosetta Stone of Western Asia" because its lengthy historical inscription was carved in three cuneiform languages, Old Persian, Babylonian, and Elamite. Also, display of positive casts taken from Cameron's latex "squeeze," along with archival photographs documenting his work in Behistun and photographic reproductions of 18th- and 19th-century engravings of the site, the monument, and its early explorers. **Coins and Chemistry.** *November 14-January 9.* Display of ancient silver coins showing how to tell if they are genuine, using nuclear activation analysis, a process developed by U-M chemistry professor Adon Gordus. **Cloth Making in Antiquity.** *November 14-January 9.* Exhibit of 5th- through 14th-century textiles made in unusual and sophisticated weaves, including felts, nets, brocades, double weaves, twills, and more. Also, a model loom and illustrative panels to describe the techniques. *Hours: Mon.-Fri. 9 a.m.-4 p.m.; Sat.-Sun. 1-4 p.m. 434 S. State. 764-9304.*

This coin, a 2,000-year-old silver denarius, was excavated by U-M archaeologists in the late 1930s from a site near the Iran-Iraq border. Its authenticity has been verified by a process developed by U-M chemistry professor Adon Gordus. The coin is on display at the Kelsey Museum through Jan. 9.

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American and European porcelain figures from the 1930s. Once called "flower frogs," they were designed to be used as centerpieces in floral arrangements. The pieces are on display (and for sale) at the Art Deco Design Studio.

CHRISTOPHER LAUCKNER. Clay sculpture, charcoal drawings, and paintings by this well-known local artist, who says his work draws on Matisse and Gauguin in its celebratory treatment of both subject and medium. His works typically treat music, dance, and classical themes, with the nude frequently being central. *Hours: Sat.-Sun. noon-5 p.m. 425 Second Street. 995-3952.*

LOTUS GALLERY. Fine Antique Chinese Textiles. *December-January.* Includes robes, wallhangings, and Mandarin squares (badges of social rank affixed to the front and back of a garment). *Hours: Tues.-Sat. 11 a.m.-6 p.m. 119 E. Liberty. 665-6322.*

MATTHAEI BOTANICAL GARDENS (U-M). *Hours: Daily 10 a.m.-4:30 p.m. 1800 N. Dixboro Rd. 763-7060.*

MUSEUM OF ART (U-M). Paperworks: Dialogue Interaction. *November 7-December 21.* Colorful handmade paper works by award-winning printmaker Frank Cassara, a retired U-M art professor. **Latent Images: Ten Midwestern Photographers.** *November 11-December 6.* Photographs by the ten recipients of the 1985 Art Midwest/National Endowment for the Arts Fellowship Awards, including Frank Barsotti, Steven Benson, Andrew Borowiec, Ron Geibert, Michael Goss, Richard Gray, Anthony Lauro, Fredrick Marsh, and Jay Wolke. The works in this exhibit, selected by Cranbrook Academy of Art professor Carl Toth, represent a broad spectrum of styles, using traditional and non-traditional photographic methods. **Modern Master Drawings.** *December 12-February 8.* Exhibit of 99 of the finest examples of 19th- and 20th-century drawings and watercolors from the museum's permanent collection. The exhibit explores the many techniques, styles, and genres of European and American drawings from preliminary sketch and preparatory study to finished work of art. It includes works by Delacroix, Corot, Millet, Whistler, Matisse, Picasso, Beckman, Miro, Gorky, Gottlieb, and others. This exhibit is part of the UMMA's 40th anniversary celebration. Opening reception (December 12, 7:30 p.m. in the U-M Business School Hale Auditorium) features an introductory lecture by UMMA Western art curator Hilarie Faberman. *Hours: Tues.-Fri. 11 a.m.-4 p.m.; Sat.-Sun. 1-5 p.m. S. State at S. University. 763-1231.*

MUSEUM OF NATURAL HISTORY(U-M). *Hours: Mon.-Wed. & Fri.-Sat. 9 a.m.-5 p.m.; Thurs. 9 a.m.-9 p.m.; Sun. 1-5 p.m. Geddes Ave. at N. University. 764-0478.*

NORTH CAMPUS COMMONS. Alice B. Crawford: Fantasy Paintings. *November 24-December 19.* Mixed-media paintings on paper by this local artist. *Hours: Mon.-Fri. 8 a.m.-5 p.m. Bonisteel at Murfin, North Campus. 764-7544.*

118 N. FOURTH GALLERY. Clay/10: Ceramic Cups. *November 4-December 12.* Functional and non-functional ceramic cups by members of Clay/10, an Ann Arbor-Detroit-based artists' coalition, including Shirley White/Black, Susan Crowell, Kathy Dambach, Rafael Duran, Jim Leacock, Tom Phardel, John and Susanne Stephenson, Marie Woo, and Georgette Zirbes. Works in the exhibit range from decorative pieces based on classical cup forms and cups that recall primitive ceramics to funky and humorous works and sculptural pieces using the cup as a design element. *Hours: Mon.-Fri. 10 a.m.-4 p.m.; Sat. 10 a.m.-2 p.m. 118 N. Fourth Avenue, between Huron and Ann Streets. 662-3382.*

DOUG PRICE PHOTOGRAPHS. 19th-Century Photographs of Architecture. *November-December.* Collection of 19th-century photographs of architecture from India, the Near East, and Europe. *Hours: Mon.-Fri. 11 a.m.-6 p.m.; Sat. 10 a.m.-5 p.m. West Side Book Shop, 113 W. Liberty. 995-1891.*

This Robert Lininger photograph of an Ann Arbor couple and their adopted multi-national family is part of the Clare Spitler Works of Art annual theme show, this year entitled, "Home & Abroad." Dec. 7–Jan. 27.

RACKHAM GALLERIES. M.F.A. and B.F.A. Degree Shows. *December 5-10. Hours: Mon.-Fri. 9 a.m.-6 p.m.; Sat. 10 a.m.-3 p.m. Rackham Bldg., 915 E. Washington. 764-8572.*

SELO/SHEVEL GALLERY. Holiday Gift Extravaganza. *All month.* A wide variety of select handcrafted items, including handblown glass Christmas ornaments, perfume bottles, paper weights, vases, ceramic cookie jars, wooden jewelry

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ALICE SIMSAR GALLERY. Stephen Edlich: Collage as Carving. *November 22-January 9.* Abstract collage paintings relating to the human figure by this prominent New York artist. *Hours: Tues.-Sat. 10 a.m.-5:30 p.m. 301 N. Main. 665-4883.*

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16 HANDS. Gallery Artists. *All month.* Includes pastel wall plates and sculptural mugs by Robert C. Martin, blown glass perfume bottles by John Gilvey, wooden jewelry boxes by Al Ladd, silk scarves for men by Ann White, wooden puzzles by Steve Malavolta, pastel raku pots by Bob Galoway, wood-fired ceramics by Lynn Whitehead, silkscreened plastic jewelry by two Oregon sisters who go by the name of Noanne, knitted necklaces by Carol Furtado, jewelry made from handblown glass beads and freshwater pearls by Sara Young, wooden platters by Wild Bear Woodworks, mixed media collages by Graceann Warn and Ellen Kochansky, wooden replicas of nuts and bolts by T.J. Kick, whimsical pins and earrings by Philip Crooks, coiled yarn plant hangers by Jill Damon, functional porcelain pottery in bright pastels with lively decorative patterns by Joyce and David Petrakovitz, gold, silver, and titanium jewelry by Nels Nelson, and handblown glass paperweights, goblets, and vases by Rebecca Stewart. *Hours: Mon.-Thurs. 11 a.m.-6 p.m.; Fri. 11 a.m.-8 p.m.; Sat. 10 a.m.-6 p.m. 119 W. Washington. 761-1110.*

SLUSSER GALLERY (U-M). Frontiers of Chaos: Computer Graphics of Fractal Boundaries. *November 8-December 3.* Display of computer graphics generated by feeding computers with complex mathematical theories and problems, including fractal geometry, a mathematical study of forms recently developed by mathematician Benoit Mandelbrot to describe many of the irregular and fragmented patterns that exist in nature. The resulting pictures are interplays between order and chaos, often resembling 1960s psychedelic paintings, brilliantly colored sea horses and scorpions, paisley patterns, science-fiction illustrations, and new modes of abstraction. Organized by the Munich-based Goethe-Institut, this traveling exhibit includes eighty computer graphics produced by a research team at the University of Bremen (West Germany) headed by Heinz-Otto Peitgen and Peter Richter. The exhibit also includes an IBM-AT computer so that viewers can experiment with fractal image generation. **M.F.A. and B.F.A. Degree Shows.** *December 5-19. Hours: Mon., Wed., & Fri. 10 a.m.-5 p.m.; Tues. & Thurs. 11:30 a.m.-5 p.m.; Sat.-Sun. 1-4 p.m. U-M Art & Architecture Bldg., Bonisteel Blvd., North Campus. 764-0397.*

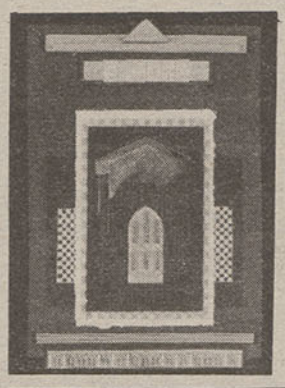
CLARE SPITLER WORKS OF ART. Bruce Thayer: "Hell's Bells." *October 19-December 2.* Mixed-media puppet sculpture and watercolor collages by this Art Institute of Chicago graduate. Also a printmaker, Thayer received the Best of Show Award in last summer's Print Competition at the Ann Arbor Art Association. Thayer's forms are inspired by Balinese puppet sculpture, and his imagery derives from his experience working in an auto plant assembly line. **Home & Abroad.** *December 7-January 27.* New works specially created for the gallery's annual theme show. The artists were told the name of the show and left free to interpret it however they chose. Features works by several regular gallery artists and by some newcomers, including photographs by Roger Lininger of Ann Arbor, mixed-media drawings by Mary King of Kalamazoo, watercolors by Diane Balsley and mixed-media paintings by John Balsley (both of Milwaukee), and cast iron sculpture by Jean Noel Guermonprez of Paris, France. Contributions from abroad include Dorothy Linden's "Portugal Piece," letter-size paintings sent from Rome by Judy Jashinsky, a large drawing by Carol Schramm, who has just returned to Ann Arbor after a year in the Philippines, and more. *Hours: Tues. 2-6 p.m., and by appointment. 2007 Pauline Ct. 662-8914.*

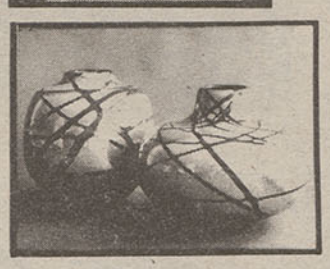
WATERCOLOR GALLERY. Children, Animals, and Flowers. *November 25-January 7.* Fourteen watercolor paintings by Julie Dawson of Birmingham, president of the Birmingham Society of Women Painters. The paintings on display include children from Mali and China, peonies from Japan, tigers from Nepal, koala bears from Australia, and other images drawn from Dawson's world travels. *Hours: Mon., Wed., Thurs. 10 a.m.-5 p.m. 418 E. Washington (basement level). 769-6478.*

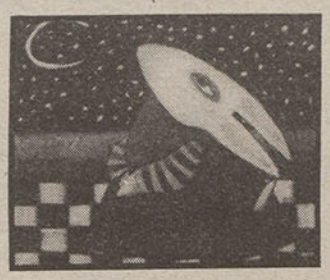
Holiday Gifts'86

November 28 to December 27. The Gallery Shop & Exhibit Gallery will present "HOLIDAY GIFTS '86."

The answers to all your holiday shopping can be found among our huge selection of original art & fine crafts, representing 300 artists. Ceramics, glass, jewelry, painting, prints, ornaments. Gifts from $5 to $500. Hours: M 12-5, Tu.-Sat. 10-5







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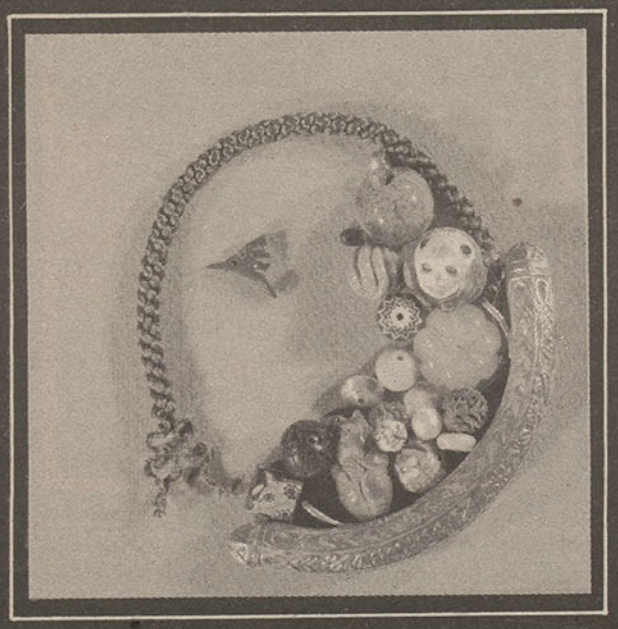

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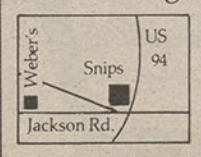

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By JOHN HINCHEY

These bookings came from information available at press time. Last-minute changes are always possible, so to be certain who will be playing, it's advisable to call ahead. Unless otherwise noted, live music runs from 9:30 p.m. to 1:30 a.m.

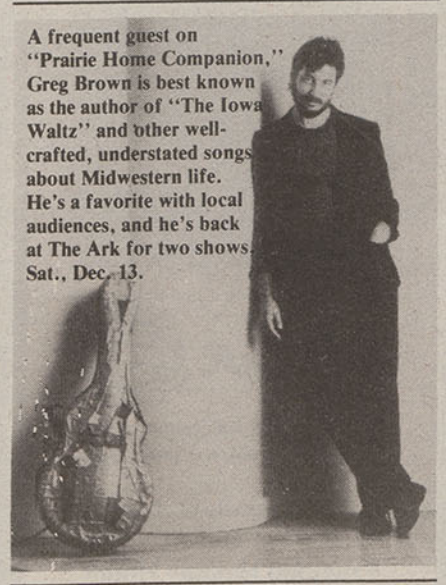
Assuming that some obliging music fan eventually gives them a ride, Tracy Lee (the one with the thumb) and the Leonards (clumped fashionably behind her) rock The Blind Pig, Dec. 19–20, and Rick's American Cafe on New Year's Eve. They also host the dance party that culminates the all-star Performance Network Benefit on Dec. 13.

THE APARTMENT LOUNGE, 2200 Fuller Rd. 769-4060.

In the Huron Towers complex across from the VA Hospital. DJs Tuesdays and Wednesdays, jazz jam sessions on Thursdays, and dance bands on the weekends. Large dance floor, cover (Fri.-Sun. only). Music plays until 2 a.m. **EVERY SUN. & WED.: Dance Party.** With DJ Eddie M. **EVERY THURS.-FRI.** (5:30-9 p.m.): **Oldies But Goodies.** With DJ Jay McLemore. **DEC. 4: Jazz & Jam Session.** Two sets by the host band followed by a jam session. This week's host band: the Harvey Reed Quartet, a popular, versatile jazz quartet led by keyboardist Reed. Guitarist Marc Anderson, a former member of the group who recently moved back to his native Pennsylvania, is back tonight with various other guests. **DEC. 5: Global Party.** Reggae, calypso, salsa, and African rhythms with three international DJs, WCBN's Nebechi of Nigeria, Lorenzo of Granada, and a Jamaican DJ to be announced. **DEC. 6: Doctors D and D.** Two DJs spin dance records from soul and Motown to current pop hits. **DEC. 11: Jazz & Jam Session.** See above. This week's host: the **Lunar Glee Club,** an all-originals instrumental dance octet that features delicious jazz harmonies and melodies set to a variety of rhythms, including salsas & mambas, swing & jump tunes, African juju, some reggae, and a bit of rock 'n' roll. **DEC. 12: Global Party.** See above. **DEC. 13: Inner Soul Explosion.** Local debut of this 8-piece dance band from Flint featuring vocalist Poco Ray. **DEC. 18: Jazz & Jam Session.** See above. This week's host: **Fast Tracks** (see Rick's.) Tonight is The Apartment's Christmas party. The last two sets are dance sets. **DEC. 19: Juanita McCray and Her Motor City Beat.** Detroit blues band led by vocalist McCray. **DEC. 20: Doctors D and D.** See above. **DEC. 26-27: Glass.** Popular six-piece party and show band from Detroit featuring five different lead vocalists plays everything from early rock 'n' roll and 60s pop to Motown and contemporary funk. The band's first LP is due out this month. **DEC. 31: Juanita McCray and Her Motor City Beat.** See above.

THE ARK, 637½ S. Main. 761-1451.

Michigan's leading showcase for American and international performers of all forms of traditional music. Cover (usually $7), no dancing. Discounts (usually $1) on cover for members ($15/year; families: $25/year). All shows begin at 8 p.m. unless otherwise noted. For shows with no advance ticket sales, reservations can be made up to the day of the show. **DEC. 3: Open Mike Night.** All acoustic performers invited. The first twelve acts to sign up beginning at 7:30 p.m. get to perform. The most talented and popular Open Mike Night performers are offered their own evening at The Ark. $1; members & performers, free. **DEC. 4: Odetta.** See Events. 7:30 & 10 p.m. **DEC. 5: Ralph Stanley and the Clinch Mountain Boys.** See Events. 7:30 & 10 p.m. **DEC. 6: John McCutcheon.** See Events. 7:30 & 10 p.m. **DEC. 7: Marty Burke.** Irish singer with a wide-ranging repertoire that includes Irish and British folk tunes and songs from New England and the Louisiana bayou country. **DEC. 9: Fred Koller.** Regarded as one of Nashville's wittiest songwriters, singer-guitarist Koller is also one of the most prolific. His songs have been recorded by everyone from Rosemary Clooney, Loretta Lynn, and Conway Twitty to Jerry Lee Lewis, Nancy Griffith, and John Prine, with whom Koller co-wrote "Let's Talk Dirty in Hawaiian." **DEC. 10: Women's Dance Party.** Former Rubaiyat DJ Alice Echols spins an adventurous mix of pop, funk, rock, and oldies. **DEC. 11: Jesse Richards.** See Events. **DEC. 12: Chris and Bill Barton.** A richly varied, entertaining program of American and Irish traditional songs and instrumentals by this local husband-and-wife duo. Chris, a member of the Song Sisters, plays banjo, dulcimer, autoharp, recorders, piano, and guitar. Bill, a member of Footloose, plays fiddle, guitar, and mandolin. **DEC. 13: Greg Brown.** See Events. 7:30 & 10 p.m. **Dec. 14: Children's Concert with the Song Sisters.** See Events. 5 & 7 p.m. **DEC. 16: Christine Lavin.** A fast-rising singer-songwriter known for her sharp wit and warped perspectives. Lavin's music is said to blend the outrageous sense of humor of a Bette Midler, the satirical edge of a Tom Lehrer, the wit and whimsy of a Steve Goodman, and the poignant sensitivity of a Janis Ian. **DEC. 17: Open Mike Night.** See above. **DEC. 18: Stephanie Ozer and Kathy Moore.** See Events. **DEC. 19: RFD Boys.** Authentic bluegrass by this longtime favorite local quartet that's been together since 1969 when they were U-M students. In addition to appearing at numerous festivals, they have released three records and were the subject of a *Bluegrass Unlimited* cover story. **DEC. 20: Footloose.** Very popular and classy local jazz-tinged bluegrass, folk, and country quintet with many strong originals. Recently released their fifth recording, "Comfortable," a 12-song cassette on Mudhen Records. With special guest Chris Barton on hammered dulcimer and vocals. **DEC. 21: Mask Puppet Theater.** See Events. 2 p.m. **Dec. 31: Buskin and Batteau.** See Events. 8:30 & 11 p.m.



A frequent guest on "Prairie Home Companion," Greg Brown is best known as the author of "The Iowa Waltz" and other well-crafted, understated songs about Midwestern life. He's a favorite with local audiences, and he's back at The Ark for two shows Sat., Dec. 13.

AUBREE'S SECOND FLOOR, 39-41 E. Cross St., Ypsilanti. 483-1870.

Music club above Aubree's Restaurant in Depot Town. Live music Wed.-Sat. Cover (Fri.-Sat. only), dancing. **DEC. 3-5:** To be announced. **DEC. 6: Peter "Madcat" Ruth.** As versatile and riveting a harmonica virtuoso as you'll ever hear. Madcat's music blends folk, blues, jazz, and rock 'n' roll. His repertoire includes all those songs you can't remember not knowing, from "Shortnin' Bread" and "Goin' Fishing" to "Sweet Home Chicago" and "St. James Infirmary" (which he has rewritten as "University Hospital Blues"), along with several fine originals. **DEC. 10-12:** To be announced. **DEC. 13: Chicago Pete and the Detroiters.** One of Detroit's most popular blues & soul bands. **DEC. 17:** To be announced. **DEC. 18-19: Jeanne and the Dreams.** See Rick's. **DEC. 20: Willie D. Warren & the Blues Cruisers.** Popular electric blues band from Detroit led by 12-string guitarist Warren. **DEC. 24-27:** Closed.

BIRD OF PARADISE, 207 S. Ashley. 662-8310.

Intimate jazz club owned by prominent jazz bassist Ron Brooks. Live music every Sun.-Thurs. (8 p.m.-1 a.m.) and Fri.-Sat. (9 p.m.-1:30 a.m.). Cover (evenings only), no dancing. **EVERY THURS.** (5:30-7:30 p.m.): **Rick Roe.** Solo jazz piano. **EVERY FRI.** (5:30-7:30 p.m.): **Rick Roe Trio.** With vocalist Cynthia Dewberry. **EVERY SAT.** (6-9 p.m.): **Easy Street Jazz Band.** Ragtime and old-time New Orleans and Chicago jazz ensemble led by pianist Jim Dapogny of the U-M music faculty and featuring reed player Peter Ferran. **DEC. 1: Paul Vornhagen & Friends.** Upbeat Latin jazz and swing-bop quintet featuring Vornhagen on sax, flute, and vocals with Norm Shobey on congas, Bruce Dondero on bass, Rick Burgess on piano, and Karl Dieterich on drums. **DEC. 2: Bill Heid Trio.** Pianist Heid plays a variety of bebop and Latin-flavored tunes and sings some spirited blues, with bassist Ron Brooks and drummer George Davidson. **DEC. 3-4: Ron Brooks Trio.** One of the state's finest jazz bassists, club owner Brooks is joined by George Davidson on drums and Eddie Russ on piano. **DEC. 5-6: Jeff Kressler Trio with Patty Richards.** Jazz trio led by pianist Kressler featuring popular vocalist Richards. **DEC. 7: Andy Adamson Trio.** Pianist Adamson is joined by bassist Randy Tessier and drummer Don Kuhli. Winners of this year's WEMU jazz competition. **DEC. 8: Paul Vornhagen & Friends.** See above. **DEC. 9: Bill Heid Trio.** See above. **DEC. 10-11: Ron Brooks Trio.** See above. With pianist Larry Fuller. **DEC. 12-13: Sharon Williams.** A modern bebop singer with tremendous dynamics, Williams is a regular vocalist at the Rhino in Detroit. She is backed by a trio led by pianist Vincent Shandor. **DEC. 14: Larry Fuller Trio.** Jazz trio led by pianist Fuller. **DEC. 15: Paul Vornhagen & Friends.** See above. **DEC. 16: Bill Heid Trio.** See above. **DEC. 17-18: Ron Brooks Trio.** See above. With pianist Eddie Russ. **DEC. 19-20: Koke McKesson.** Vocalist McKesson, a former WEMU jazz competition winner, is backed by a trio featuring pianist Eddie Russ. Her debut LP, "Koke McKesson: Live at the Bird of Paradise," is due out soon. **DEC. 21: Dave Wild Trio.** Mainstream jazz trio led by pianist Wild. **DEC. 22: Paul Vornhagen & Friends.** See above. **DEC. 23: Bill Heid Trio.** See above. **DEC. 24-25:** Closed. **DEC. 26-27: Ramona Collins.** Jazz vocalist backed by a trio led by pianist Larry Fuller. **DEC. 28: Larry Fuller Trio.** See above. **DEC. 29: Paul Vornhagen & Friends.** See above. **DEC. 30: Bill Heid Trio.** See above. **DEC. 31: Koke McKesson.** See above.

THE BLIND PIG, 208 S. First St. 996-8555.

A wide range of local rock 'n' roll bands and out-of-town rock, blues, reggae, and jazz performers six nights a week. Closed Sundays unless otherwise noted. Cover, dancing. **EVERY THURS.** (5:30-8 p.m.): **Razz Bros.** Blues-rock trio featuring guitarist John Rasmussen, bassist Jim Rasmussen of Jeanne and the Dreams, drummer George White, and a variety of friends on vocals. **EVERY FRI.** (5:30-8 p.m.): **Drivin' Sideways.** Country and rockabilly band with a repertoire that ranges from George Jones classics to originals by vocalist Pontiac Pete Ferguson and other band members. With Ferguson, guitarist Bob Schetter, pedal steel guitarist Steve Cummings, bassist Chris Goerke, and drummer Dave Stockwell. **DEC. 1: Civil Defense.** Formerly known as the Rothchilds, this new music rock 'n' roll band from Toledo is led by singer-songwriter Tom Toth. It gained national recognition when their "Long after Summer" appeared on "Unsigned," Epic Records' compilation LP featuring "the ten best unsigned bands in the U.S." The band has gone over well in earlier local appearances, and with dates at both Rick's and The Blind Pig this month, it looks like they are being

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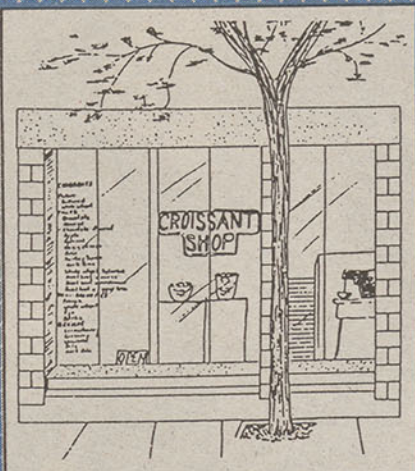

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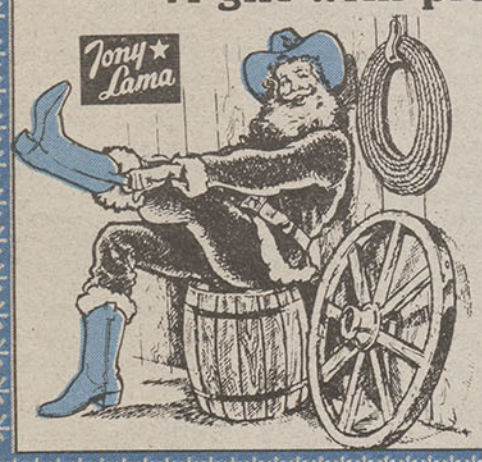

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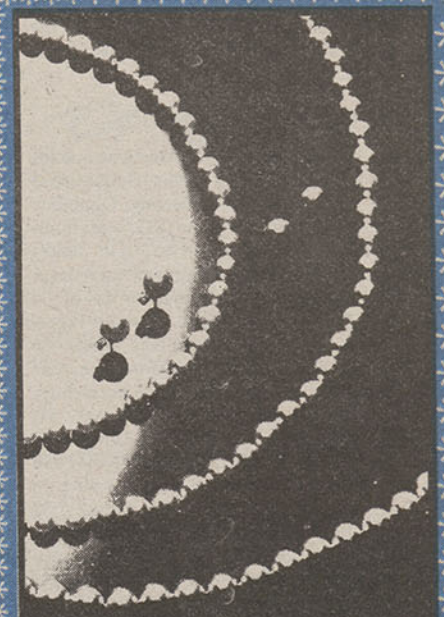

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groomed as a regular local attraction. **DEC. 2: Soul Asylum.** See Events. **DEC. 3: Crossed Wire.** New music rock 'n' roll band from Detroit with a 4-song EP that's selling well at Schoolkids'. A big hit in their local debut last month. **DEC. 4: Let's Talk about Girls.** See Rick's. **DEC. 5: Bootsie X and the Love Supremists.** Slightly off-the-wall new music band from Detroit covers lots of trashy 60s pop, including Sonny & Cher's "I Got You, Babe" dedicated to Elvis and Priscilla. The minor name change (from "Lovemasters") reflects the addition of two former members of the Mutants. **DEC. 6: Drivin' Sideways.** See above. **DEC. 7: Women's Night.** DJ spins records, along with live performance by **Trees,** the popular harmony-vocal duo of Jesse Fitzpatrick and Lindsay Tomasic. **DEC. 8: Blood on the Saddle.** See Events. **DEC. 9: Bob Cantu and Joyhouse.** Local rock 'n' roll band led by guitarist/vocalist Bob Cantu covers frantic rock classics by the likes of Little Richard, Jerry Lee Lewis, and Lonnie Mack (for whom the band opened in September) along with several Cantu originals, including "Name Droppin'," "Dance Crazy," "I Don't Want to Stand in Line," and "Ooh Ooh Wee." **DEC. 10: Mortals.** Local hard-edged garage trio plays mostly originals, along with covers of the likes of Echo and the Bunnymen and the Sisters of Mercy. Includes vocalist/guitarist Tim Crandle, bassist Dan Stanard, and drummer Paul Martz. Opening act is **The Blanks,** a ska-influenced Detroit band co-founded by the Mortals' Stanard. **DEC. 11: The Fugue.** Self-styled "space boogie" quartet plays mostly originals, along with a variety of interesting covers, in a style that blends Grateful Dead-style instrumental textures with a vocal energy and commitment that evokes early Neil Young. Includes singer/guitarists Rob Schurgin and John Petrini, bassist Eric Pacella, and former Groove Biscuit drummer Ron Carnell. One of the best new local bands in quite a while. **DEC. 12: Jeanne and the Dreams.** See Rick's. **DEC. 13: Blue Front Persuaders.** Ann Arbor's most entertaining and adventurously unhousebroken R&B dance-and-party band plays everything from swing, jump blues, and classic R&B to early rock 'n' roll, along with several sparkling originals, including new tunes by pianist Steve Wethy and guitarist Pat Lewandowski. **DEC. 15-16:** To be announced. **DEC. 17: Iodine Raincoats.** Local neo-garage band with an approach modeled after the Hoodoo Gurus and the Replacements and an invitingly diverse repertoire that ranges from Lee Dorsey's "Ya Ya" (performed as a sing-along) and the Monkees' "Last Train to Clarksville" to the Violent Femmes' "Blister in the Sun." **DEC. 18: George Bedard and the Kingpins.** Super-fine dance classics from swing to vintage blues and rockabilly, with some memorable originals penned by guitar genius Bedard. With bassist Dan Bilich and drummer Andy Conlin. **DEC. 19-20: Tracy Lee and the Leonards.** Ann Arbor's most popular rock 'n' roll band features the salty-sweet vocals of Tracy Lee Komarmy flanked by guitarists/backup vocalists Dick Siegel and George Bedard, and backed by drummer Richard Dishman and bassist Dan Bilich. They perform revelatory covers of 50s & 60s pop standards and obscurities and a fast-growing repertoire of visionary psycho-pop originals, including such recent additions as Bedard's neo-rockabilly "Walkin' and Talkin'," Komarmy's girl-group-styled plaint "Easy Way To Go," Bedard and Siegel's tragi-comic rock lullaby "Tomorrow Morning," and the collaborative three-voice rap send-up, "Earth Mover." Look for them to unveil some brand-new songs this weekend. **DEC. 22-25:** Closed. **DEC. 26: Steve Nardella Rock 'n' Roll Trio.** Fiercely cathartic, blues-drenched reworkings of rock 'n' roll and rockabilly classics and obscure gems, along with some authentic Muddy Waters and John Lee Hooker blues. Singer/guitarist Nardella is backed by bassist Keith Herber and new drummer Johnny Morgan. This is music that doesn't quit. In what has to rank as the understatement of the year, Nardella was recently named Rock 'n' Roll Talent Most Deserving Wider Recognition in the *Metro Times* poll. **DEC. 27: George Bedard and the Bonnevilles.** Popular honky-tonk & rockabilly band fronted by Tracy Lee & the Leonards guitar whiz Bedard, who is also an extremely underrated songwriter. Also, a number of instrumentals, from re-arrangements of old fiddle tunes to the theme from "The Good, the Bad, and the Ugly." The Bonnevilles' holiday-season shows have become a favorite (and boisterous) local tradition. **DEC. 29: Cult Heroes.** Veteran local proto-punk hard rock band led by vocalist Hiawatha Bailey, with guitarist James Conway, drummer Sueon Ballard, and English bassist Jonathan Garfield. **DEC. 30:** To be announced. **DEC. 31: Watusies.** Thunderously big-beat, classically sweet-and-tough neo-garage rock quintet led by the charismatic vocals of Dan Mulholland. New lineup features former Blackfoot drummer Jakson Spires and bassist Shawn Keen, along with Mulholland, guitarist Chris Cassello, and "Surfin' Freddie" Klein on keyboards. The band has also added lots of new material, from T. Rex's "Raw Ramp" to several growling Mulholland originals, including "She's Hip to My Trip," "I've Got My Love Ring On," and "Bummer Town."

CITY LIMITS, 2900 Jackson Rd. 761-1451.

Lounge at the Holiday Inn West, formerly known as the West Bank. **EVERY FRI.** (5-8 p.m.): **Larry Nozero Band.** In the Holidome, a jazz ensemble led by saxophonist Nozero. **DEC. 1-6 & 8-13: Reflections.** Top-40 dance band. **DEC. 15-20, 22-23, 26-27, & 29-31: The Rage.** Top-40 dance band.

DEL-RIO BAR, 122 W. Washington. 761-2530.

No cover, no dancing. Local jazz groups every Sunday 5-9 p.m. **DEC. 7: Paul Vornhagen & Friends.** See Bird. **DEC. 14:** To be announced. **DEC. 21: Paul Vornhagen & Friends.** See Bird. **DEC. 28:** To be announced.

THE EARLE, 121 W. Washington. 994-0211.

Live jazz Mon.-Sat. No cover, no dancing. **EVERY MON.-THURS.** (8-10 p.m.): **Larry Manderville.** Solo piano at once sweet and stinging. **EVERY FRI.-SAT.: Rick Burgess Trio.** Jazz ensemble featuring pianist Burgess, with bassist Chuck Hall and drummer Karl Dieterich.

FENDER BENDER, 23 N. Washington, Ypsilanti. 485-2750.

Music room at the Spaghetti Bender Restaurant. Live music Mon. & Thurs.-Sat. Cover (Thurs.-Sat.), dancing. **EVERY MON.: Dance Party.** DJ spins top-40 dance hits. **DEC. 4-6: The Influence.** Danceable rock from 50s classics and Motown to current hits. **DEC. 11-13: Electric Start.** Oldies rock 'n' roll. **DEC. 18-20 & 26-27: Shades.** 60s dance rock. **DEC. 31: Jeanne and the Dreams.** See Rick's.

THE GOLLYWOBBLER, 3750 Washtenaw Ave. 971-3434.

Lounge at the Holiday Inn East. Dancing, no cover. **EVERY THURS.-SAT.:** Dance band to be announced.

THE HABITAT, 3050 Jackson Rd. 665-3636.

Lounge at Weber's Inn. Solo piano by Art Stephan during Happy Hour (Mon.-Tues. & Thurs.-Fri.). Dancing, no cover. **EVERY MON.-SAT.: Chateau.** Top-40 dance band.

HALFWAY INN, Church Street entrance to East Quad. 764-8558.

Informal student-dominated cafe open all week. Weekends usually feature live music. **DEC. 5: Alien Nation.** Popular U-M student rock band. **DEC. 6: Reagan's Brain.** Popular U-M student rock band. Proceeds to benefit AA-MISTAD. Remainder of music schedule to be announced.

Singer Jim Stewart and bassist Bryan Kane lead Before or After, the local European-flavored new-music dance band that's just finished recording its first single, "When in Rome." You can catch them at Rick's American Cafe, Tues., Dec. 2.

JOE'S STAR LOUNGE, address unknown. 665-JOES.

Joe Tiboni is still working on finding a new permanent location, but meanwhile he's been producing occasional shows under the banner of "Joe's Star Lounge in Exile."

LEGENDS ALL-AMERICAN BAR, 3600 Plymouth Rd. 769-9400.

Lounge in T.S. Churchill's restaurant in the Marriott Inn. Dancing, no cover. **EVERY MON.-THURS. & SAT.:** WIQB DJ Brent Alberts spins top-40 dance records. **EVERY FRI.:** WIQB DJ Randy Z spins oldies dance records.

MOUNTAIN JACK'S, 305 S. Maple. 665-1133.

Dancing, no cover (occasional minimum). Live music Tues.-Sat. **EVERY TUES.-SAT.: Billy Alberts.** Easy listening vocalist accompanies himself on piano and guitar.

Multi-talented Jesse Richards is joined by Madcat Ruth and other local folk music stars as she presents an evening of original songs and exotic "Earth Dance" at The Ark, Thurs., Dec. 11.

NECTARINE BALLROOM, 510 E. Liberty. 994-5436.

New York-style dance club featuring the latest European technology in lighting and sound. Cover, dancing. **EVERY SUN.: Megafunk Dance Party.** With DJ the Wizard. **EVERY MON.: New Music.** Avant-garde new music with WCBN/WEMU DJ Tom Simonian. Also, December 1: **Billy Bragg,** with **Map of the World** and a second opening act to be announced. See Events. **EVERY TUES.: High Energy Dance Music.** With DJ Roger "Night Fever" LeLievre. **EVERY WED.: Caribbean Night.** WCBN/WEMU DJ Tom Simonian spins reggae and other Caribbean music dance records between sets of live music. **EVERY THURS.: High Energy Dance Music.** With DJ Roger "Night Fever" LeLievre. **EVERY FRI.: Top-40 Dance Party.** With DJ the Wizard. **EVERY SAT.: New Music Dance Party.** With Roger LeLievre. Also, December 6 & 20: **Domino** (see Rick's).

OLD TOWN, 122 W. Liberty. 662-9291.

Not normally in the live music business, the downtown corner bar is the scene of informal acoustic jam sessions every Sunday night beginning at 7 p.m.

RICK'S AMERICAN CAFE, 611 Church. 996-2747.

Live music six nights a week. Chief local venue for big-name electric blues. Campus-area location gives this club a strong undergraduate flavor, but the music also draws a heavy nonstudent clientele. Dancing, cover. **DEC. 1: The Difference.** Local pop-rock sextet with a two-man horn section covers hits by the likes of Simple Minds, the Cure, and Tears for Fears, along with many originals in a similar vein. **DEC. 2: Before or After.** Local European-flavored dance-rock quintet led by singer Jim Stewart and bassist Bryan Kane plays mostly originals, along with covers by the likes of The Cure and Joy Division. Their debut single, "When in Rome," is due in January. **DEC. 1: First Light.** Extremely popular Cleveland-based neo-funk reggae band features five former members of I-Tal. Their impressive 3-song 12-inch EP, "Musical Uprising," is available in local record stores. **DEC. 5-6: Jeanne and the Dreams.** Funky, danceable R&B and soul, with lots of originals, featuring sizzling solo and harmony vocals by Jeanne Mayle and guitarist Al Hill backed by saxophonist Stephen Dreyfuss, bassist Jim Rasmussen, and new drummer Chip Trombley. **DEC. 8: Fast Tracks.** Highly regarded local fusion ensemble with a strikingly original blend of jazz, rock, blues, R&B, and reggae, along with some original compositions. **DEC. 9:** To be announced. **DEC. 10: Let's Talk about Girls.** Mid-60s trash rock and hard pop band from Lansing featuring singer-guitarist Barry Holdship, named Best Rock Singer and Songwriter in this year's *Metro Times* poll. **DEC. 11: Aces & Eights.** 60s R&B and blues-rock from James Brown to Paul Butterfield by this northwest Ohio band that includes two former members of Cleveland's legendary Mr. Stress Blues Band. **DEC. 12-13: Matt "Guitar" Murphy.** See Events. **DEC. 15-18: I-Tal.** Nine-piece reggae band from Cleveland features three members of the original I-Tal, including vocalist/front man Dave Smeltz. Very popular in Ann Arbor. **DEC. 19-20: Urbations.** Horn-fired contemporary urban dance rock, rooted in mid-60s soul and garage-band trash, with a number of flashy originals, most written by keyboardist Andy Boller. Recently bolstered by the addition of two former Watusies, guitarist Drew Howard and bassist Oni Werth. Last month they released a 12-inch dance single, "Hot Foot" b/w "Loop-O-Plane," their first on the New York City-based Celluloid Records' Moving Target label. **DEC. 22: Loved by Millions.** This Toledo-based sextet plays everything from Tammy Wynette to Jimi Hendrix, with lots of R&B and reggae. A big hit in recent local appearances. **DEC. 23:** To be announced. **DEC. 24-25:** Closed. **DEC. 26: Domino.** Hugely popular Detroit dance & party band consists of an all-white rock quartet fronted by four black vocalists who sing and dance in the traditional Motown style, covering everything from rock 'n' roll and do-wop standards to Van Morrison's "Domino," along with some originals. **DEC. 27:** To be announced. **DEC. 29: Civil Defense.** See Blind Pig. **DEC. 30:** To be announced. **DEC. 31: Tracy Lee and the Leonards.** See Blind Pig.

STATE STREET LOUNGE, 3200 Boardwalk. 996-0600.

Lounge at the Sheraton University Inn. Dancing, no cover. **EVERY TUES.-SAT.** (9 p.m.-12:30 a.m.): DJ spins contemporary dance hits.

T.R.'S, 2065 Golfside, Ypsilanti. 434-7230.

Live music every Tues.-Sun. Large dance floor, cover (Fri.-Sat. only). **EVERY MON.:** DJ with dance music. **DEC. 2-7: Character.** Top-40 dance band. Also, December 4 only, a set by **Rare Earth,** a white rock 'n' soul band that had several hits in the 70s for Motown. **DEC. 9-14: Fast Pitch.** Top-40 dance band. **DEC. 16-21: Destination Love.** Top-40 dance band. **DEC. 23 & 26-28: Funatics.** Top-40 dance band. **DEC. 30-31: Q-36.** Top-40 dance band.

The author of "I Know How the Dinosaurs Felt," "Elvis Was a Narc," "White Bread Blues," and (with John Prine) "Let's Talk Dirty in Hawaiian," Fred Koller is regarded as one of Nashville's wittiest songwriters. A hit as the opening act for Richard Thompson in October, he returns to The Ark to headline a show on Tues., Dec. 9.

U-CLUB, Michigan Union, 530 S. State. 763-2236.

The U-Club is open only to members—U-M students, staff, faculty, and alumni—and their sponsored guests. Cover, dancing. **EVERY TUES.: Reggae Dance Party.** With WEMU/SCBN DJ Tom Simonian. **EVERY WED.: Laugh Track.** UAC's open mike comedy night. **EVERY THURS.: Soundstage.** U-M student acoustic performers and dance bands. **EVERY FRI.: New Music Dance Party.** With DJ Tom Simonian. **EVERY SAT.: New Music Dance Party.** With DJ Eric Pascarelli.

WINDOWS, S. Fourth Ave. at E. Huron. 769-9500.

Restaurant and lounge on the 11th floor of the Ann Arbor Inn. Dancing, no cover. **DEC. 2-6 & 9-13: Leisure Suite.** Top-40 dance band. **DEC. 16-20, 23, & 26-27: Stay Tuned.** Top-40 dance band. **DEC. 30-31: Double Vision.** Top-40 dance band.

Cobblestone Farm

Antique Show & Sale

Sunday,
December 7, 1986
8:30 a.m.–4:00 p.m.

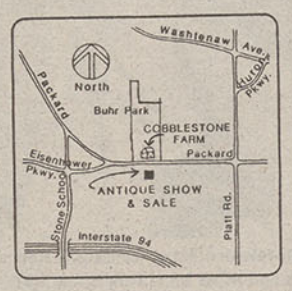
Admission: $1.50

and

Country Christmas Open House

10:00 a.m.–4:00 p.m.

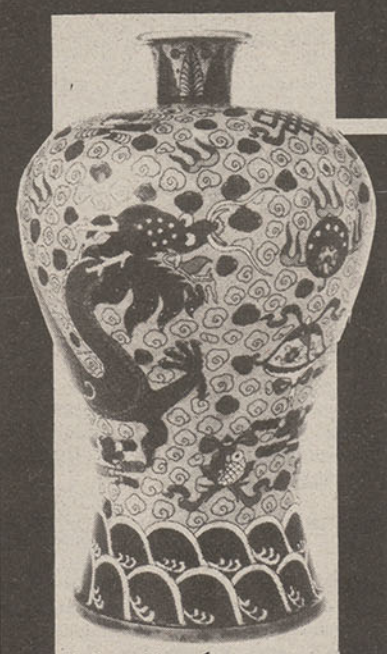
$2.50 for both events



I-94 to State St. exit. North on State St. to Eisenhower Pkwy. East on Eisenhower to Packard. Follow the signs to the Antique Show and Sale.

Cobblestone Farm 2781 Packard Rd., Ann Arbor, Michigan (313) 994-2928.

City of Ann Arbor Department of Parks and Recreation



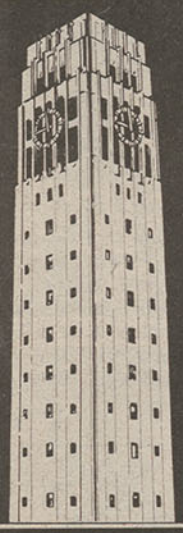
Antique cloisonné

Kachinas and Hopi pottery

The Lotus Gallery

Fine Arts & Antiques from East & West
11–6 Tuesday–Saturday 119 East Liberty
665-6322

UNIVERSITY MUSICAL SOCIETY



Make your holiday entertainment plans now!

Handel's "Messiah"

The holiday season begins with these traditional concerts. Three performances featuring our 250-voice Choral Union and U-M orchestra members, Donald Bryant conducting. Soloists: soprano Kaaren Erickson, contralto Karen Brunssen, tenor Joseph Evans, bass Stephen Saxon.

Ticket prices: $8, 5, 4, 3
Friday, Saturday, December 5, 6 at 8:00
Sunday, December 7 at 2:00 pm, Hill Auditorium

Tchaikovsky's "Nutcracker" Ballet

The Pittsburgh Ballet Theatre

Treat the family to the wonderment of this graceful dance. Approx. ninety local children will participate.

Ticket Prices: $13, 12, 11, 9
Four performances: Friday, Saturday, December 12, 13 at 8:00 pm
Saturday, Sunday, December 13, 14 at 2:00 pm, Power Center

The Canadian Brass

"One of the world's great ensembles." *Washington Post*. Program includes works by Handel, Vivaldi and Peter Schickele's "A Horse Opera in One Act," as well as a Christmas Carol Sing-along.

Ticket Prices: $14, 12, 10, 8
Saturday, December 13 at 8:00 pm, Hill Aud.

Special Note: "Cheers" invites you on stage after the concert to meet the Canadian Brass. Tickets for party: $10. Call 764-8489 for information for this and other "Encore" and "Cheers" UMS support group events.

Murray Perahia

Pianist

". . . one of the greatest artists before the public today . . ." *London Daily Telegraph*

Program: Beethoven: Sonata in E-flat, Op. 31, No. 3
Schumann: Sonata No. 2 in G minor
Chopin: Four Ballades

Ticket prices: $22, 21, 16, 12, 10
Sunday, December 14 at 4:00 pm, Hill Auditorium.

Artful Gift-giving.

Good things come in entertainment-tied packages. This holiday season wrap up a gift certificate redeemable for any UMS performance. Available in any amount.

The University Musical Society, Burton Tower, Ann Arbor, MI 48109, Office Hours: Weekdays 9-4:30, Saturday 9-12, Call (313) 764-2538. The box office will be closed from noon on Dec. 24 to 9:00 am on Jan. 5.

EVENTS FOR DECEMBER

We want to know about your event!

Who to write to:

Mail press releases to John Hinchey, Calendar Editor, ANN ARBOR OBSERVER, 206 S. Main, Ann Arbor, Michigan 48104. **PLEASE** do not phone in information.

What gets in?

With few exceptions, events must be within Ann Arbor. Always include the address and telephone of a contact person. The calendar is published a month ahead; notices for January events should arrive by December 15th.

Next month's deadline:

All appropriate materials received by December 15th will be used as space permits; materials submitted later may not get in.

★ *Denotes no admission charged.*

FILM SOCIETIES on and off campus

Basic info:

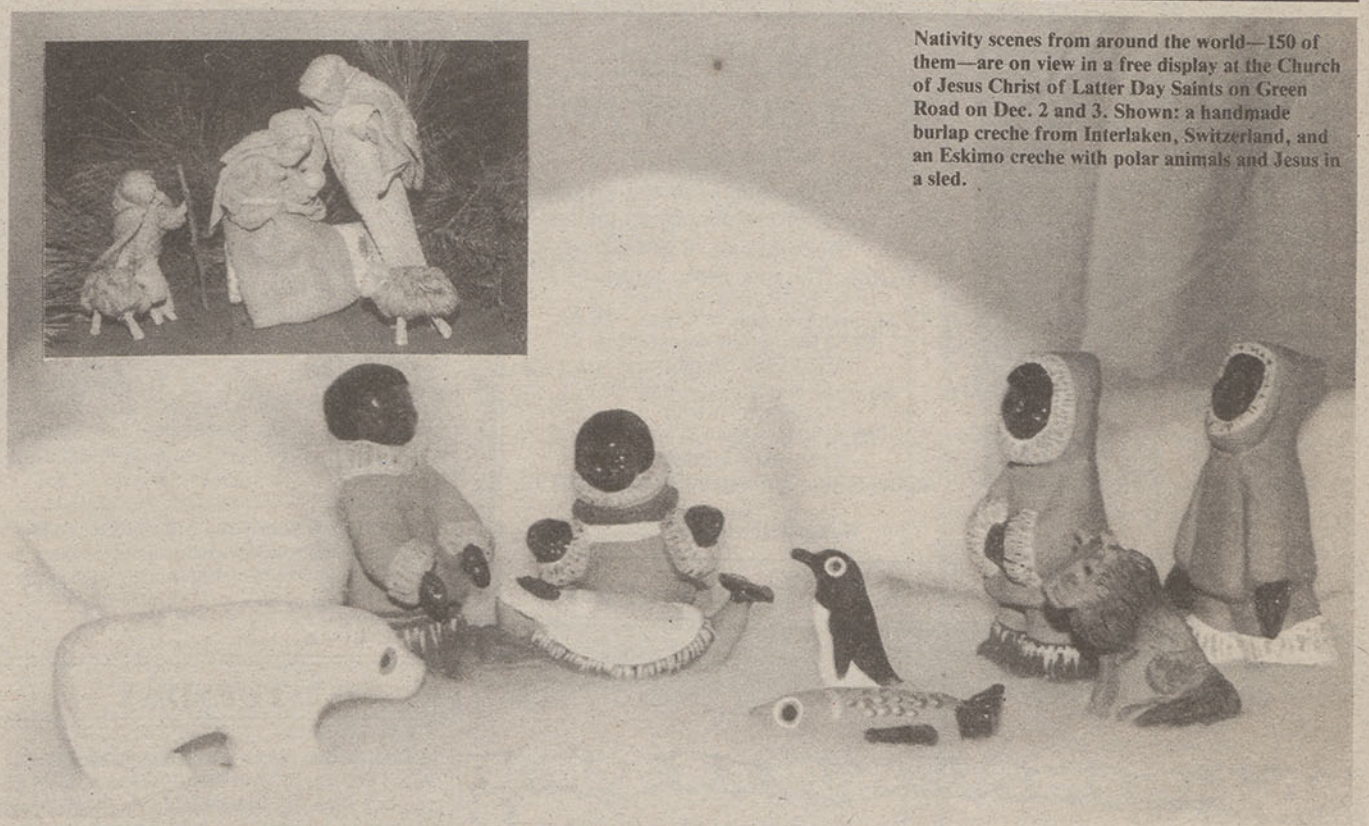
Tickets $2 (double feature, $3) on weekdays and $2.50 (double feature, $3.50) on weekends unless otherwise noted.

Abbreviations for film societies:

Alternative Action Film Series (ACTION)—usually $2.50 (double feature, $3.50). 662-6597. **Ann Arbor Film Cooperative (AAFC)**—769-7787. **Cinema Guild (CG)**—994-0027. **Cinema 2 (C2)**—665-4626. **Eyemediae** —$3. 662-2470. **Hill Street Cinema (HILL)**—$2 (Sat., $2.50). Double feature is always $3. 663-3336. **Mediatrics (MED)**—$2.50 (double feature, $3). 763-1107. **Michigan Theater Foundation (MTF)**—$3.50 (children under 14, $1.50) for single and double features. 668-8397. **Silver Screen (SS)**—$2 for single and double features. 487-3045.

Abbreviations for locations:

AAPL—Ann Arbor Public Library, 343 S. Fifth Ave. at William. **Angell A**—Angell Hall Auditorium A. **EQ**—Room 126 East Quad, East University at Hill. **Hillel**—Hillel Foundation, 1429 Hill. **MLB** —Modern Languages Building, E. Washington at Thayer. **Nat. Sci.**—Natural Sciences Building, North University across from Ingalls. **SA**—Strong Auditorium, EMU campus, Ypsilanti. **UGLI**—U-M Undergraduate Library Multipurpose Room.



Nativity scenes from around the world—150 of them—are on view in a free display at the Church of Jesus Christ of Latter Day Saints on Green Road on Dec. 2 and 3. Shown: a handmade burlap creche from Interlaken, Switzerland, and an Eskimo creche with polar animals and Jesus in a sled.

1 MONDAY

Silkscreen Print Sale: Michigan Union Arts Programs. Also, December 2-4. Exhibit and sale of silkscreen prints from more than twelve different countries, organized by Univers Design Ltd. A portion of the proceeds go to help fund arts programming in the Michigan Union. *10 a.m.-5 p.m., Michigan Union ground floor mall. Free admission. 764-6498.*

★ **Alan Cheuse: Shaman Drum Bookshop Publication Party.** Cheuse is on hand to sign copies of his new novel, *The Grandfather's Club.* The *New York Times* reviewer describes it as "a bitter, brilliant series of songs, heartless and tender, with a magical displacement of time and language that rattles us." A former U-M creative writing professor, Cheuse is a regular book reviewer for NPR's "All Things Considered." Refreshments. *4-6 p.m., Shaman Drum Bookshop, 313 S. State (2nd floor). Free. 662-7407.*

Annual Auction: First United Methodist Church Cooperative Nursery. Local auctioneers Braun and Helmer auction a variety of handmade items, including pinecone wreaths, dolls and puppets, cross-stitch napkins and napkin rings, baskets, Christmas ornaments and decorations, and more. Proceeds to benefit the church's nursery school. Refreshments. *6:30 p.m. (preview), 7 p.m. (auction), First United Methodist Church, 120 S. State at Huron. Free admission. 973-9784.*

★ **Washtenaw Walkers' Club: Washtenaw County Parks and Recreation Commission.** Every Monday and Wednesday (7-8 p.m.) and Tuesday and Thursday (10-11 a.m.). Brief warm-up followed by a 3- to 4-mile hike led by a WCPARC recreation specialist. Enjoyable exercise and a social occasion for walkers of all ages, mostly adults and seniors, who like to chat and mingle. *7 p.m., Briarwood Mall Grand Court. Free. 973-2575.*

★ **"Cooking Healthy for the Holidays": U-M Medical Center.** Also, December 8 & 11. P.J. Coyne, executive chef of Katherine's Catering, shows how to prepare nutritious holiday foods the gourmet way, including sweet potato souffle, cranberry-orange relish, pumpkin pie, and other treats that are high in fiber and low in cholesterol and saturated fats. Many recipes demonstrated are also sugar-free. Also, a brief talk on "Preventive Nutrition" by U-M Cardiac Programs medical director Carl Orringer. *7-8:30 p.m., Domino's Farms E.B.A. Club, 30 Frank Lloyd Wright Drive (off Earhart north of Plymouth). Free. For reservations, call 763-7400.*

The mentally ill in Washtenaw County and elsewhere are often poorly housed—many are even homeless—and without the sheltered employment and recreation now available to the retarded. Epidemiologist Victor Hawthorne of the Friends of Mental Health presents a model for community services to care for the chronically mentally ill on Mon., Dec. 1, with responses from Meri Lou Murray, county commission chair, and county mental health director Saul Cooper.

★ **Auditions for "The Maids": Performance Network.** Also, December 2. All invited to audition for three male and three female roles in a February production of Jean Genet's "The Maids," to be directed by Shawn Yardley of the Brecht Company. Auditioners should come prepared with a monologue not to exceed five minutes. *7 p.m., Performance Network, 408 W. Washington. Free. 663-0681.*

Ann Arbor Bridge Club. Every Monday and Wednesday. Each two-person team plays two or three hands against a dozen or so other pairs each evening. About 40 bridge players turn out each night. Players at all levels welcome. If you plan to come without a partner, call in advance or arrive 20 minutes early to arrange for a partner. *7:30-11 p.m., Earhart Village Clubhouse, Greenhills Drive (off Earhart between Geddes and Plymouth). $3 per person. Free to all first-time participants. For information, call 665-3805 (between 5:30 and 6:30 p.m.).*

★ **Weekly Meeting: Society for Creative Anachronism.** Every Monday. Each week features a workshop on re-creating a different aspect of medieval culture, including heraldry, costuming, embroidery, and other crafts. All invited. Preceded by a short business meeting. *7:30 p.m., Cynnabar Workshop (in the Performance Network complex), 404½ W. Washington. Free. 769-3175.*

★ **"Psychiatric Care: A Charter for Clients and Caregivers": Friends of Mental Health.** Victor Hawthorne, a U-M School of Public Health epidemiology professor and a founder of the Friends, presents a model of community services that Friends of Mental Health view as necessary for proper care of the chronically mentally ill. Followed by responses by Meri Lou Murray, chair of the Washtenaw County Board of Commissioners, and by Saul Cooper, director of Washtenaw County Mental Health Services.

The continuing withdrawal of government support for care of the mentally ill is widely regarded as one of Michigan's most critical social problems. Many of the mentally ill are poorly housed without the sheltered employment or recreation that most retarded people enjoy. Others are homeless or inappropriately imprisoned. *7:30 p.m., Ann Arbor Public Library basement meeting room, 343 S. Fifth Ave. at William. Free. 663-1150.*

Ann Arbor Recorder Society. All beginning and advanced players of the recorder and other early instruments invited. Music and music stands provided. *7:45-9:45 p.m., Forsythe School band room, 1655 Newport Rd. $25 annual dues. (First-time visitors welcome free.) 994-5772, 662-8374.*

U-M Men's Basketball vs. Ball State. *7:30 p.m., Crisler Arena. $8. 764-0247.*

★ **Writers' Series: Guild House.** Fiction readings by U-M English professors E. H. (Ned) Creeth and Dan Fader. Known as the "unofficial dean of creative writing at the the U-M," Creeth reads from his latest novel, *The Hunting Season*, to be published next fall. Fader reads from his unpublished novel, *The Other Cheek*, along with some poetry. *8 p.m., Guild House, 802 Monroe. Free. 662-5189.*

Michigan Poetry: Eyemediae. Poetry readings by various Michigan poets, including Kevin Conley, Ned Richardson, and others. *8 p.m., 214 N. Fourth Ave. $3. 662-2470.*

★ **"Reflections on Liberation Theology": U-M Program on Studies in Religion.** Also, December 8. Part of a semester-long series of lectures by University of Lima (Peru) theology professor **Gustavo Gutierrez**, one of the formative voices in the articulation of the principles of liberation theology in late 60s Latin America. Each week's lecture is self-contained, but since Gutierrez is following a planned syllabus, it becomes more important for the audience to have some minimal familiarity with the issues of liberation theology as the series moves along. "It's like watching a crystal slowly unfold," praises one listener who has been attending the lectures from the beginning.

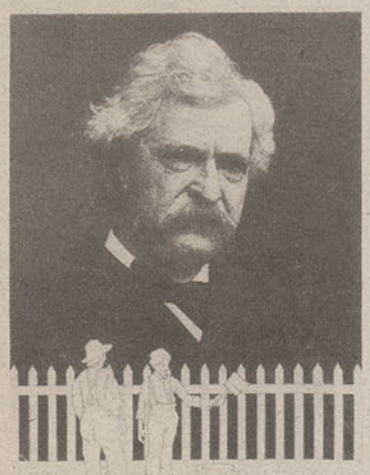
Liberation theology is a Third World phenomenon, common to Asia and Africa as well as Latin America. It takes various forms, all arising from an attempt to understand the conditions of the poor in the context of Christian theology. It looks forward to a total transformation of the structure of society, emphasizing a solidarity with the poor. *8-10 p.m., Modern Languages Bldg. Auditorium 3. Free. 764-4475.*

Michigan Poetry: Eyemediae. Poetry readings by Ned Richardson of Ann Arbor and Detroit poets Kevin Conley, Mark Grafe (a sometime member of Jim Gustafson's performance art troupe Jump City Revue), and Paul Lichter (former owner of the Maximus Bookstore in Birmingham). *8 p.m., Eyemediae, 214 N. Fourth Ave. $3. 662-2470.*

Gruff British troubador Billy Bragg has won rave reviews with his album "Talking with the Taxman about Poetry," his recent debut on Electra. He performs his original songs, from delicate love songs to stinging political satire, to benefit Amnesty International and the Ann Arbor-Managua Initiative for Soil Testing. At the Nectarine Ballroom, Mon., Dec. 1.

Billy Bragg: Prism Productions. This immensely gifted, gruff-voiced British troubador, accompanying himself on electric guitar, performs pungent original songs, at once subtly nuanced and vividly blunt, in a variety of moods, from delicate love songs to scathing social and political satire. His

ARTS and ENTERTAINMENT
THEATRE
at EASTERN MICHIGAN UNIVERSITY



The Trial of Tom Sawyer
by V. Glasgow Koste

Great family theatre. A theatrical celebration of the American classic
December 5, 6 & 7
Quirk Theatre, EMU campus

Friday and Saturday 8:00 p.m. - $6.00
$4.50 Mainstage members
$5.00 EMU students
Saturday and Sunday matinees
2:30 p.m. - $4.50
$3.00 Mainstage members
$3.50 EMU students
Students through middle school $2.00

Reservations 487-1221

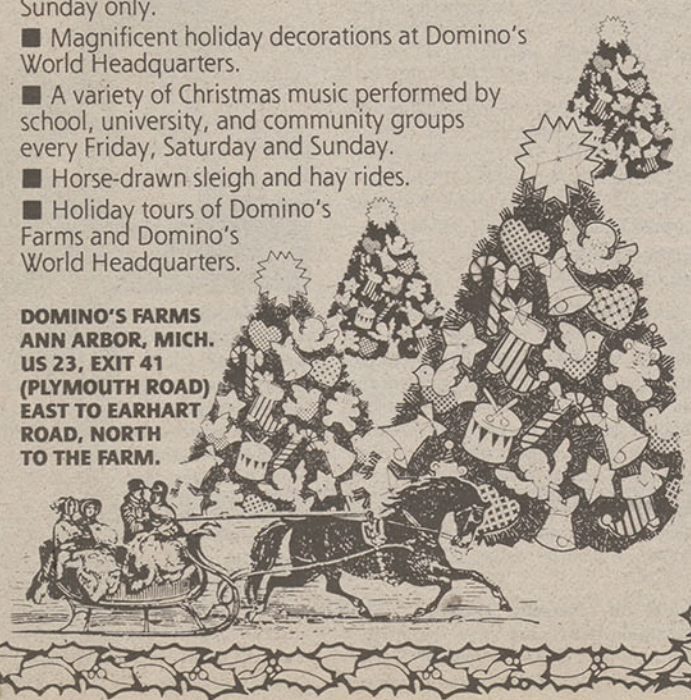
Presented with the support of YPSILANTI PRESS

Come Celebrate the Christmas Season with
DOMINO'S FARMS and MOTT CHILDREN'S HOSPITAL
at the FESTIVAL OF TREES
Weekends through December 21

Join in the Holiday festivities around an old-fashioned family farm theme to benefit the children of C. S. Mott Children's Hospital, at the University of Michigan.

- Christmas tree and wreath sale. 10 a.m.-8 p.m. daily; Saturday and Sunday 9 a.m.-6 p.m.
- Festival of Trees—Friday evenings, Saturday and Sunday only.
- Magnificent holiday decorations at Domino's World Headquarters.
- A variety of Christmas music performed by school, university, and community groups every Friday, Saturday and Sunday.
- Horse-drawn sleigh and hay rides.
- Holiday tours of Domino's Farms and Domino's World Headquarters.

**DOMINO'S FARMS
ANN ARBOR, MICH.
US 23, EXIT 41
(PLYMOUTH ROAD)
EAST TO EARHART
ROAD, NORTH
TO THE FARM.**



1983 LP, "Life's a Riot," is one of the best albums of the 80s, and he has earned rave reviews for his recent debut on Electra, "Talking with the Taxman about Poetry." (The title is derived from a poem by the Russian poet Vladimir Mayakovsky reprinted on the LP's inner sleeve.) It features some of Bragg's best and boldest work yet, including "Levi Stuffs Tears," " The Home Front," "Greetings to the New Brunette," and "Help Save the Youth of America," a broadside ballad set to the tune of Bobby Fuller's "I Fought the Law" and containing such memorable lines as these: "When the lights go out in the rest of the world/What do our cousins say/They're playing in the sun and having fun fun fun/Till Daddy takes the gun away."

Opening acts are Ann Arbor's **Map of the World,** named the area's best "new music" band in this year's *Metro Times* poll, and **Scruffy the Cat,** a goofy-spirited garage-rock band from Boston with a couple records on the Relativity label. All profits from the show are split between Amnesty International and the Ann Arbor-Managua Initiative for Soil Testing and Development. *9:30 p.m, Nectarine Ballroom, 510 E. Liberty. Tickets $10 in advance at Schoolkids', PJ's Used Records, the Michigan Union Ticket Office, and all other Ticketworld outlets; and at the door. 99-MUSIC.*

FILMS

MTF. "This Is Spinal Tap" (Rob Reiner, 1984). Very funny mock-documentary about the farewell tour of a superannuated heavy-metal rock group. Mich., 7:45 p.m.

2 TUESDAY

★ **Drop-In Storytimes: Ann Arbor Public Library.** Also December 9 (West Branch), December 3 & 10 (Loving Branch), December 3, 10, & 17 (main library), and December 4 & 9 (Northeast Branch). Stories, songs, and finger plays for preschoolers ages 3 and up. An adult must be present in the library but need not attend. *9:30-10 a.m., Ann Arbor Public Library West Branch, Westgate Shopping Center. Free. 994-1674.*

★ **Coffee Break and Story Hour: Neighborhood Bible Studies.** Every Tuesday. All invited to join an interfaith Bible discussion over coffee. Also, supervised activities for children ages 3-5 and day care for children under 3. *10-11:30 a.m., Christian Reformed Church, 1717 Broadway. Free. 769-8008.*

Silkscreen Print Sale: Michigan Union Arts Programs. See 1 Monday. 10 a.m.-5 p.m.

★ **Botticelli Game Players.** Popular name-guessing trivia game, very low-key and lots of fun, with usually from five to twenty players. All invited to participate or watch. *Noon, Michigan League conference room #1 (small room across from the cafeteria). Free.*

★ **Rosellen Brown: U-M English Department Visiting Writers Series.** Fiction reading by this University of Houston creative writing professor. Brown is the author of three novels, a book of short stories, and two volumes of poetry. Her most recent novel, *Civil Wars*, has been praised for its "great breadth of generosity," "extraordinary details of perception," and "strong sentences that defy easy assumption to end in unexpected insights." *4 p.m., Rackham West Conference Room. Free. 764-7330.*

★ **Weekly Meeting: Jugglers of Ann Arbor.** Every Tuesday. All invited to join this weekly practice laboratory for local jugglers. Beginning jugglers should call for information about occasional free workshops offered by veteran club members. *6:30-9:30 p.m., Community High School, 401 N. Division. Free. 994-0368.*

★ **4th Annual Christmas Creche Display: Church of Jesus Christ of Latter Day Saints.** Also, December 3. A very popular local Christmas tradition, this exhibit features creches (Nativity scenes) from around the world collected by Betsy Christensen and other women of the church. Many are new this year. Also, many creches designed and made by church members. The more than 150 creches on display range in size from a Mexican Nativity the size of a dime to a French Santon Nativity featuring more than 20 figures twelve inches tall. They are made of ceramics, wood, cloth, corn husks, and paper; styles include simple child-like figures, hand-carved traditional figures, and elegant original designs. The creches are displayed in greens and holly settings. *7-9 p.m., Church of Jesus Christ of Latter Day Saints, 1385 Green Rd. Free. 665-7852.*

★ **Downtown Plan Public Forum: Ann Arbor Downtown Plan Task Force.** This is your last chance to have some input into the first phase of the process of developing a new master plan to guide future downtown development. The program opens with a slide presentation on the current state of the downtown prepared by the local design firm of Johnson, Johnson, and Roy. Then Planning Department special consultant Connie Dimond, the Downtown Plan project director, offers a brief outline of the aims and status of the downtown planning process. Finally, participants assemble in small discussion groups to identify common issues, objectives, and priorities. *7 p.m. (registration and refreshments), 7:30-10:30 p.m. (public forum), Ann Arbor Inn. Free. 994-2800.*

★ **Holiday Music: Briarwood Mall.** Also, December 3-4, 9-11, & 16-18. First in a series of half-hour holiday concerts by area school and adult choruses. Tonight: the **Friars,** the popular octet from the U-M Men's Glee Club. *7 p.m., Briarwood Mall Grand Court. Free. 761-9610.*

★ **Auditions for "The Maids": Performance Network.** See 1 Monday. 7 p.m.

U-M Women's Basketball vs. EMU. *7:30 p.m., Crisler Arena. $1. 763-2159.*

"Rose in December": Religious Coalition on Central America. Brief worship service followed by a showing of this film in commemoration of the four North American churchwomen killed in the war in El Salvador in 1980. Also, readings from the writings of these women led by Pilar Celaya, a member of the Salvadoran family being given sanctuary by the Ann Arbor Friends Meeting. Proceeds to benefit the Interfaith Council for Peace. *7:30 p.m., First United Methodist Church, S. State at Huron. $5 (students, $2.50) suggested donation. 663-1870.*

★ **Weekly Rehearsal: Ann Arbor Sweet Adelines.** Every Tuesday. All women invited to drop in to listen to or to participate in the weekly rehearsals of this award-winning local harmony chorus. *7:30-10:30 p.m., Glacier Way United Methodist Church, 1001 Green Rd. Free. ($10 monthly dues for those who join.) 994-4463.*

★ **Monthly Meeting: U-M Science Research Club.** U-M botany professor Michael Wynne discusses **"In Search of Red Algae in the World's Oceans,"** and Arnold Jacobson, a U-M environmental and industrial health professor in the School of Public Health, discusses **"Where We Are in Radiation Risks."** Refreshments. *7:30-10 p.m., Chrysler Center, 2121 Bonisteel Blvd. Free. 761-4320.*

★ **Bi-weekly Meeting: Ann Arbor Camera Club.** Also, December 16. Club members show recent slides (tonight) and prints (December 16). Refreshments. All invited. *7:30 p.m., Forsythe Intermediate School, room 310, 1655 Newport Rd. Free. ($7.50 annual membership dues for those who join). 663-3763, 665-6597.*

Odetta brings her powerful voice and her special mix of gospel, ballads, blues, and folk music to The Ark for two shows on Tues., Dec. 4.

★ **"The Two Jesus Children (according to Matthew and Luke)": Rudolf Steiner Institute.** Also, December 9. Part of a series of lectures by **Ernst Katz** on general topics considered from the point of view of Rudolf Steiner's "spiritual science," also known as anthroposophy. No previous knowledge of Steiner's work is necessary, but the topics in the series follow *An Outline of Occult Science,* Steiner's basic book. *8-10 p.m., Rudolf Steiner Institute, 1923 Geddes Ave. Free. 662-9355.*

Tuesday Night Singles. Every Tuesday. Ballroom dancing with live music by Detroit-area ballroom bands. Married couples welcome. *8:30-11:30 p.m., American Legion Hall, 1035 S. Main. $3.50. 482-5478.*

Soul Asylm: The Blind Pig. A big hit in two local appearances earlier this year, this Minneapolis quartet gets its distinctive edge from the way it blends a Replacements-style non-stop fury and abandon into a background of ringing psychedelic guitar spaciness. Their first Twin Tone LP, "Made To Be Broken," is very popular locally. Opening act is **Agit-Pop,** a rock 'n roll trio from upstate New York whose popping percussion, windingly repetitive vocals, and politically stinging lyrics have earned them favorable comparisons to the Gang of Four and the Meat Puppets. Their debut LP is called "Feast of the Sunfish." *9:30 p.m., The Blind Pig, 208 S. First. $6 at the door only. 996-8555.*

FILMS

CG. "Day for Night" (Francois Truffaut, 1973). Jean-Pierre Leaud and Jacqueline Bisset star in this tale about people making a romantic film who fall into their own complicated liaisons. French, subtitles. AH-A, 9:15 p.m. **EYE. "Accident"** (Joseph Losey, 1967). Dirk Bogarde, Stanley Baker, Jacqueline Sassard. Script by Harold Pinter. 214 N. Fourth Ave., 8 p.m. **MTF. "Letter to Brezhnev"** (Chris Bernard, 1986). After spending an evening with a Russian sailor, an English girl pens a letter to Brezhnev requesting to see her lover again. Mich., 7:45 p.m.

3 WEDNESDAY

★**4th Annual Christmas Creche Display: Church of Jesus Christ of Latter Day Saints.** See 2 Tuesday. 9:30 a.m.-7:30 p.m.

★**Drop-In Storytimes: Ann Arbor Public Library.** See 2 Tuesday. 9:30-10 a.m., Loving Branch, 3042 Creek Drive (off Lorraine from Platt); and 10-10:30 a.m., main library, 343 S. Fifth Ave.

Silkscreen Print Sale: Michigan Union Arts Programs. See 1 Monday. 10 a.m.-5 p.m.

★**Cuisinart Food Processor: Kitchen Port.** Cuisinart representative Arleigh Heagany demonstrates how to use this food processor and its accessories. *11 a.m.-1 p.m., Kitchen Port (Kerrytown). Free. 665-9188.*

"Gift of the Magi": True Grist Dinner Theater (Washtenaw Council for the Arts). Continues every Wednesday (12:30 & 6:30 p.m.), Thursday & Friday (6:30 p.m.), Saturday (12:30 & 6:30 p.m.) and Sunday (12:30 p.m.) through December 23. Mary Cutter directs this musical adaptation of O. Henry's warm-humored Christmas tale about a devoted, selfless couple. *12:30 p.m. (lunch), 2 p.m. (show), True Grist Dinner Theater and Restaurant, Homer, Mich. (Take I-94 west to Exit 156 and follow M-60 into Homer. The theater is on M-60.) $15 (Wed.), $16 (Wed. & Sat. matinee), $17 (Wed. & Thurs.), $18 (Fri. & Sun.), $20 (Sat.). Ticket price includes dinner or lunch. Reservations required. (517) 568-4151.*

Rice and Beans Night: Guild House/Latin American Solidarity Committee/Central American Education-Action Committee. Every Wednesday. Rice and beans dinner. Proceeds used to provide economic aid for the people of Central America. *6-7:30 p.m., Guild House, 802 Monroe. $2 (children ages 6-12, $1) donation. 668-0249.*

★**"The Famine in Sudan": Interfaith Council for Peace Hunger Task Force.** Slide-illustrated talk by U-M natural resources professor Bill Stapp. All invited. *7-9 p.m., First Baptist Church, 512 E. Huron. Free. 663-1870.*

★**Holiday Music: Briarwood Mall.** See 2 Tuesday. Tonight: **The Lakeside Singers,** a 25-member area chorus directed by George Scott. 7 p.m.

★**"Scuba Diving around the World": Bivouac Adventure Travel Lecture Series.** Last in a series of slide-illustrated lectures and discussions on world travel. Tonight: slide-illustrated lecture by U-M atmospheric and oceanic sciences research scientist Lee Somers. *7:30 p.m., Bivouac Adventure Travel, 330 S. State. Free. 761-8777.*

★**"Legal Issues of Life Support Systems for the Terminally Ill": The Living Will Association of Washtenaw.** Opening talk by U-M Medical Center attorney Edward Goldman, followed by responses from Hospice of Washtenaw medical director Herbert Malinoff and First Unitarian Church minister Kenneth Phifer. Also, an audience question-and-answer period. *7:30-9:30 p.m., Riverside Park Place club room, 1050 Wall St. Free.*

Women's Self-Defense Workshop: Women's Crisis Center. Instruction in basic self-defense techniques to prevent sexual assault. *7:30-9:30 p.m., Michigan Union (exact location to be announced). $3 donation. Registration in advance and at the door. 761-9475, 994-9100.*

U-M Men's Basketball vs. Central Michigan. *7:30 p.m., Crisler Arena. $8. 764-0247.*

★**Ann Arbor Civic Chorus: Ann Arbor Recreation Department.** Ruth Kenny directs the Civic Chorus in a program of holiday music, popular show tunes, and old favorites, along with an audience singalong. The Civic Chorus is composed of more than 70 adult singers from the Ann Arbor area. *7:30 p.m., Slauson Intermediate School, 1010 W. Washington at Ninth St. Free. 994-2326.*

★**General Meeting: Washtenaw Ski Touring Club.** Also, December 17. Tonight: club members offer a clinic on buying, caring for, and using different equipment. Cross-country skiers of all levels invited. Preceded at 7:30 p.m. by socializing. *8 p.m., Banfield's Bar and Grill, 3140 Packard (just west of Platt). Free. 662-SKIS.*

★**"Listening to Classical Music": SKR Classical.** Also, December 10 & 17. Sixth in a series of eight informal classes by SKR Classical manager Jim Leonard, best known as the often controversial *Ann Arbor News* classical music critic. Leonard's talks give some attention to biography and history, but the main emphasis is on developing skills to listen to and enjoy classical music. *8-9 p.m., SKR Classical, 539 E. Liberty. Free. 995-5051.*

"The Yeomen of the Guard": U-M Gilbert & Sullivan Society. Also, December 4-7. Susan Morris directs Gilbert & Sullivan's comic opera, an unusually (for Gilbert & Sullivan) sober comedy set in medieval times in the Tower of London. Colonel Fairfax, one of the semi-retired military men (or "yeomen") living in the tower, is accused of sorcery by an evil relative who stands to inherit his fortune if he dies unmarried. Fairfax escapes, but not before he contrives to marry a minstrel girl to foil his relative's plot. The rest of the action involves the search for the missing Fairfax, with lots of whispering intrigue and many unexpected (and somewhat undesired) marriages.

The fast-paced show features the usual profusion of multiple subplots and some of Sullivan's brightest and most colorful music. Music director is Ed Lundergan, with sets by Deb Mexicott and costumes by Jenny Allen Frank. The 10-member cast stars David Mosher, Linda Milne, and U-M law professor Bev Pooley, a longtime favorite with Ann Arbor theatergoers. *8 p.m., Lydia Mendelssohn Theater. Tickets $5-$8.50 in advance by calling 761-7855 or (beginning December 1) at the Michigan League Ticket Office.*

★**"Politics and Spirituality": New Dimensions Study Group.** Former Canterbury House director Jonathan Ellis leads a discussion of the link between changes in spiritual values and changes in political structures. All invited. *8:15 p.m., Yoga Center, 205 E. Ann. Free. 971-0881 (eves.).*

Wayne Cotter: MainStreet Comedy Showcase. Also, December 4-6. Cotter is an observational humorist with antic views of human nature. Preceded by two opening acts. Alcohol is served. Note: the club moves to a new location next week. See 10 Wednesday listing. *9 p.m., 215 N. Main (above the Heidelberg Restaurant). $5 (Wed.-Thurs.), $7 (Fri.-Sat.). 996-9080.*

FILMS

HILL. "The Sound of Music" (Robert Wise, 1965). Julie Andrews. Popular adaptation of the Rodgers & Hammerstein musical. Hillel, 7 p.m.

4 THURSDAY

Silkscreen Print Sale: Michigan Union Arts Programs. See 1 Monday. 10 a.m.-5 p.m.

★**Drop-In Storytimes: Ann Arbor Public Library.** See 2 Tuesday. 10:30-11 a.m., Northeast Branch, Plymouth Mall.

★**Makoto Ajimi: Michigan Union Arts Programs Arts at Mid-Day.** A graduate of the Tokyo National University of Arts and Music who is in town studying at the U-M English Language Institute, Ajimi demonstrates the shamisen, a Japanese string instrument. *12:15 p.m., Michigan Union Pendleton Room. Free. 764-6498.*

★**"The Proposed National Center for Manufacturing Sciences": Industrial Technology Institute/U-M Center for Research on Integrated Manufacturing Fall Seminar Series.** Lecture by George H. Kuper, executive director of the Manufacturing Studies Board of the National Academy of Sciences. Refreshments. *3 p.m., Chrysler Center, room 165, 2121 Bonisteel Blvd., North Campus. Free. 764-6565.*

"Vienna": Michigan League International Night. Every Thursday. This week's cafeteria-style dinner features Viennese recipes. *4:30-7:30 p.m., Michigan*

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Misha Rachlevsky, Violin

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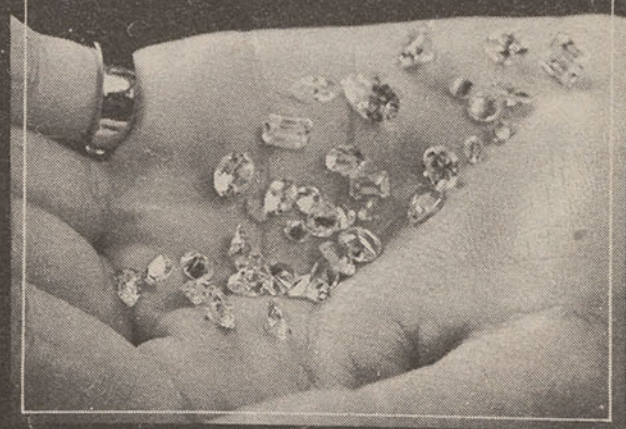

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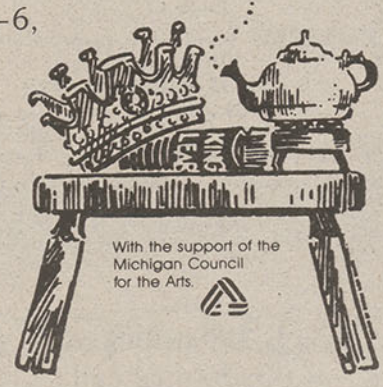

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★**Family Night: Jacobson's.** Samples of gourmet holiday food from Sable and Rosenfeld in the kitchen shop and various craft demonstrations by area artists, including dough ornaments by Kathy Barringer (kitchen shop), Santa figurines by Sue Heys and Mary Ellen Pickens (gift shop), spinning by Barb McCouch (bath & bedding shop), and bobbin lace by Mary McPeek (table linens department). Also, Santa Claus is on hand, and Christmas carolers wander through the store. *5-9 p.m., Jacobson's, 612 E. Liberty. Free. 769-7600.*

★**Cat Behavior and Care Clinic: Humane Society of Huron Valley.** Topics include your cat's personality, health care, grooming, feeding, and behavior problems. Followed by a question-and-answer period. *6:30-8:30 p.m., Humane Society, 3100 Cherry Hill Rd. (off Plymouth Rd. just east of US-23). Free. 662-5545.*

★**Orientation: Fourth Avenue People's Food Co-op.** Also, December 13 (9-10:30 a.m.). Topics include the history and current state of the co-op movement and an overview of the People's Food Co-op structure. *7-8:30 p.m., People's Food Co-op, 212 N. Fourth Ave. Free. Advance registration required. 994-9174.*

★**New Member Orientation: Packard People's Food Co-op.** Every Saturday (noon-1 p.m.) and Thursday (7-8 p.m.). Program to familiarize new and prospective members with the Co-op. All invited. *7-8 p.m., 740 Packard. Free. 761-8173.*

★**Scottish Country Dancing.** Also, December 11 & 18. Instruction in a wide range of traditional and contemporary Scottish dances, followed by social dancing. Beginners welcome. *7-8 p.m. (beginning instruction), 8-9 p.m. (intermediate instruction), 9-10 p.m. (social dancing), Forest Hills Cooperative Social Hall, 2351 Shadowood (off Ellsworth west of Platt). Free. 996-0129.*

★**"The Work of Steve Sprague": U-M School of Art.** Marilyn Zimmerman, who teaches at Wayne State University, discusses the work of photographer Steve Sprague, who has worked with anthropologist Marilyn Houlberg in documenting the commercial portrait photography of the Yoruba people in Nairobi, Kenya, as well as the Yorubas' use of photography as a substitute for traditional sculptured figures of dead family members. *7 p.m., U-M Art & Architecture Bldg. Auditorium, 2000 Bonisteel Blvd., North Campus. Free. 764-0397.*

★**Holiday Music: Briarwood Mall.** See 2 Tuesday. Tonight: **The Jefferson Singers.** 7 p.m.

★**Monthly Meeting: Huron Hills Lapidary & Mineral Society.** Talk on a topic to be announced by Harold Rice, state director of the Midwest Federation of Minerological Societies. All invited. *7:30 p.m., Concordia College Science Bldg., 4090 Geddes Rd. at US-23. Free. 665-5574.*

★**Monthly Meeting: Citizens Association for Area Planning.** Discussion of various planning issues, including the city's 1987 capital improvements budget, which features a number of controversial road improvements (Geddes Ave., Plymouth Rd., Glacier Way, etc.), and the city planning commission's "white paper" on a natural features preservation ordinance. All invited. *7:30 p.m., Community High School, room 207, 401 N. Division at Kingsley. Free. 662-3833.*

"Marco Polo and Prince Timur": Pioneer High School Theater Guild. Also, December 6. Pioneer High drama director Mervil Miller and Pioneer graduate Bob Rehak direct Marie Starr and Lisa Merkl's adventurous children's play. "Marco Polo" is a blend of conventional drama with techniques derived from Peking Opera (including jugglers, dancers, and pageantry). It's set in the late 13th century at the court of Kubla Khan. The action concerns Marco Polo's efforts to resolve various intrigues which prevent him from returning to his native Venice. *7:30 p.m., Pioneer High School Little Theater, 601 W. Stadium Blvd. at Main. $4 (students, $2). 994-2140.*

Odetta: The Ark. A legendary performer of blues, ballads, gospel, and folk music, Odetta, by her presence and example in the early years of the folk boom, helped restore the image of folk music as a living and changing tradition. She sings in a robust, booming voice capable at once of chilling intensities and a luxurious softness, and she's been called "the rightful heir to Leadbelly's legacy." *7:30 & 10 p.m., The Ark, 637 ½ S. Main. Tickets $7 in advance at Schoolkids', Herb David Guitar Studio, the Michigan Union Ticket Office, and all other Ticketworld outlets; and at the door. 761-1451.*

★**Introductory Session: The Transcendental Meditation Program.** Introduction to this simple, natural technique for promoting mental and physical well-being, relieving stress, and providing deep rest. *8 p.m., TM Center, 528 W. Liberty. Free. 996-TMTM.*

★**U-M Jazz Band: U-M School of Music.** Noted Detroit trumpeter Louis Smith directs this U-M music student ensemble. Program to be announced. *8 p.m., Rackham Auditorium. Free. 763-4726.*

New American Chamber Orchestra. Formerly known as the Renaissance City Chamber Players, this popular Detroit-based conductorless ensemble of eleven string virtuosos performs Corelli's Christmas Concerto, Vivaldi's Four Seasons, and the local premiere of U-M music professor Bill Bolcom's Concerto Serenade for Violin and String Orchestra. Soloist is NACO music director Misha Rachlevsky. *8 p.m., First Congregational Church, 608 E. William. $9. 1-626-8742.*

Bargains on used tree lights, artificial trees, and holiday decorations at the Downtown Kiwanis' annual Christmas sale. Dec. 5 and 6. Also for sale: toys and games, winter sports equipment, and lots of used furniture.

"The Dresser": Ann Arbor Civic Theater Main Street Production. Also, December 5-6 & 11-13. Brad Roberts directs Ronald Harwood's poignant yet utterly unsentimental study of the relationship between Sir, an aging British actor-stage manager, and Norman, his devoted dresser. Set in a provincial English theater in 1941, the action centers on Norman's efforts to prod Sir through a performance of "King Lear" as he suffers a mental collapse. Harwood's play incorporates several scenes from "King Lear," as the "offstage" relationship between Sir and Norman is mirrored in the action of Shakespeare's tragedy. Stars Eric Medlin, Al Phillips, Marina Seeman, Myra Fox, Giselle McAuliffe, and Jim Toler. *8 p.m., Ann Arbor Civic Theater, 338 S. Main. $5 (two for the price of one on Thursdays) in advance and at the door. 662-7282.*

"The Taming of the Shrew": U-M University Players. Also, December 5-7. U-M drama professor Philip Kerr directs a cast of talented, energetic U-M drama students in Shakespeare's earthy comedy about the battle of the sexes. The action centers on a wealthy merchant's efforts to arrange the marriage of his feisty, violent-tempered daughter. This production is set in 1930s Italy, when, Kerr explains, "the Depression caused families to consider the financial benefits of arranged marriages once again." With one of Shakespeare's most absorbingly suspenseful plots, "The Taming of the Shrew" also features amazing exploits, lots of high-spirited impersonations and disguises, sharp wits, and even sharper tongues. *8 p.m., Power Center. Tickets $5-$8 (students, $3) in advance at the Michigan League Ticket Office and at the door. 764-0450.*

"'night, Mother": Community High School Fine Arts Repertory Company. Also December 5, 6, & 11-13.Community High School student Katherine Hinchey directs Marsha Norman's 1983 Pulitzer Prize-winning play, a controversial drama about a divorced woman, living with her mother, who chooses suicide in an effort to take control of her own life. Set on the evening when the daughter reveals her intention to kill herself, the action explores the nature of love, the relationship between mother and daughter, the meaning of suicide, and the value of life. "Humor and pathos pop up as naturally as wild flowers or fences by the roadside," says critic John Simon. "There is a devastating psychological accuracy and nothing seems contrived." Stars 1986 Community High School graduates Cindy Hee and Chelsea Reiff, who co-wrote and co-produced FARCO's "Missing," a drama about missing children and adolescents that won several awards in last year's state drama competition. Proceeds to benefit FARCO and the Women's Crisis Center. *8 p.m., Community High School Craft Theater, 401 N. Division. $4 (students, $3). 994-2021.*

"The Yeomen of the Guard": U-M Gilbert & Sullivan Society. See 3 Wednesday. 8 p.m.

Wayne Cotter: MainStreet Comedy Showcase. See 3 Wednesday. 9 p.m.

FILMS

CG. "It's a Wonderful Life" (Frank Capra, 1946). James Stewart, Donna Reed, Lionel Barrymore. AH-A, 9:15 p.m. **MED. "The Adventures of Buckaroo Banzai: Across the 8th Dimension"** (W.D. Richter, 1984). Off-the-wall sci-fi adventure comedy. Nat. Sci., 7:30 & 9:30 p.m. **SS. "An American in Paris"** (Vincente Minnelli, 1951). Gene Kelly, Leslie Caron. SA, 8 & 10 p.m.

5 FRIDAY

★ **"Introduction to DBASE III on Microcomputers": Ann Arbor DBASE Users Group.** Talk by Ann Arbor DBASE Users Group co-founder Richard Kempter, owner of KN Associates, a microcomputer consulting company. Includes a demonstration of DBASE III's powerful applications and a discussion of what beginners can do with it. *11 a.m.-1 p.m., Frieze Bldg., room 2065A, 105 S. State. Free. 761-8166.*

★ **"Ethnicity and Autonomy on the Atlantic Coast of Nicaragua": Guild House Noon Forum.** Talk by Katherine Yih, a member of the New World Agriculture Group. Bring a bag lunch; soup & sandwich ($1) optional. *Noon, Guild House, 802 Monroe. Free. 662-5189.*

★ **"Studio Exhibit of Small Treasures."** Display of paintings by Victoria Stoll and jewelry, dolls, and crystal pouches by Jeanne Adwani and Lee Musselman. *Noon-6 p.m., Artists Network, Studio 3A, 410 W. Washington. Free. 971-8217, 663-8047.*

★ **"New Chinese Poetry": Shaman Drum Bookshop Publication Party.** A chance to hear—in Chinese and in English—some of the poetry that's been written in China since the Cultural Revolution ended a decade ago. Local poet Edward Morin reads his translations of contemporary Chinese poetry, and poet and painter Stephen Chan, who recently arrived in town from Taiwan, reads the poems in the original Chinese. Morin is the co-author, with Dennis Ding of Guiyang, China, of *The Red Azalea: Chinese Poetry Since the Cultural Revolution,* a collection of English translations of poems by 25 contemporary Chinese poets.

The poets represented in today's reading range from Ai Qing, the establishment's elder statesman, to the so-called "Misty Poets." This group—Bei Dau, Shu Ting, Gu Cheng, and others— disdain both traditional forms and socialist rhetoric, cultivating instead individualism and obscure language. Their highly personal and entertaining "new poetry," deeply influenced by the methods and attitudes of Western poetry, is as popular among the current younger generation in China as rock music was with American youth in the 60s. "Don't expect to hear the work of Wordsworth or Whitman clones," says Shaman Drum owner Carl Pohrt. "Chinese absorb foreign culture in a most original fashion." A broadside printing of a Chinese poem is on sale for the occasion. Refreshments. *4-6 p.m., Shaman Drum Bookshop, 313 S. State (2nd floor). Free. 662-7407.*

Annual Christmas Sale: Kiwanis Club of Ann Arbor Downtown. Also, December 6. Sale of used Christmas decorations (including artificial Christmas trees, sets of tested tree lights, candles, etc.), all sorts of children's games and toys, skis, skates, bicycles, sleds, books, hardware, and lots of high-quality used furniture, from chairs and couches to lamps, desks, and cabinets. No clothing. *4-6 p.m., Kiwanis Activities Center, W. Washington at First St. Free admission. 665-2211.*

"Midnight Madness." Most stores in the Main Street, State Street, and South University shopping areas are open to midnight tonight to kick off the downtown Christmas shopping season. Bargains galore.

★ **"Womyn's Afternoon Tea: Women's Crisis Center/Lesbian Network.** Every Friday. All women invited to this happy hour alternative for meeting and socializing with other women. *5-7 p.m., St. Andrew's Episcopal Church, 306 N. Division (use Lawrence St. entrance). Free. 761-9475, 763-4186.*

A Kempf House Christmas: Kempf House Center for Local History. Also, December 6-7 & 13-14. All invited to visit the charming Kempf House, decked out for the holidays with floral displays from the Chelsea Flower Shop, Hearts and Flowers (of Dexter), Louise Flowers and Gifts, Nancy the Enchanted Florist, and P.J.'s Flower Shop. Also, tonight only, caroling through the downtown (8-9 p.m.), carriage rides in Dave Foulkes' surrey, and

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This month at
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Thursday, December 4	**Jazz Band,** Louis Smith, conductor. Rackham, 8:00 p.m.
Friday, December 5	**Wind Ensemble,** H. Robert Reynolds, conductor. Elizabeth Stoyanovich, guest conductor. Music by Riegger, Beethoven, Milhaud, Casterede. Rackham, 8:00 p.m.
Saturday, December 6	**Contemporary Directions Ensemble,** H. Robert Reynolds, music director. Works by Schoenfield, Stockhausen, Abrahamsen. Rackham, 8:00 p.m.
	Opera Workshop, Jay Lesenger, stage director. McIntosh Theatre, School of Music, 8:00 p.m.
Tuesday, December 9	**University Band/Campus Band,** Eric Becher/Eric Rombach, conductors. Hill, 8:00 p.m.
Wednesday, December 10	**University Choir/Philharmonia,** Patrick Gardner, conductor. Program includes "Psalm 90" and "Circus Band" by Charles Ives; Boito's "Prologue in the Heavens" from *Mefistofele.* Hill, 8:00 p.m.
Friday–Saturday December 12–13	**Dance,** student choreographers. McIntosh Theatre, School of Music, 8:00 p.m. Tickets: 763-5460.
Sunday, December 14	**Musical Theatre Workshop,** Brent Wagner, director. McIntosh Theatre, School of Music, 8:00 p.m.

All events free unless noted.

For up-to-date program information on School of Music events call 24-Hr. Music Hotline, 763-4726.

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refreshments. *7-10 p.m., Kempf House Center for Local History, 312 S. Division. $1 admission. Carriage rides: $1. 996-3008.*

Annual Elizabethan Wassail: Society for Creative Anachronism. Also, December 6. An evening of feasting and revelry in a re-created castle dining hall of Kirkleigh, an imaginary Northern border dukedom in England in 1580. Entertainment includes jugglers, madrigals by Our Lady's Madrigal Singers, Elizabethan music by the Northwood Recorder Consort from Lansing, Morris dancing, a mime ballad, and more. Costumed table actors wander about sharing gossip from the Queen's court, and in the evening's gala event, the Duke knights a nephew he has raised at his castle.

Every detail of the evening's presentation has been thoroughly researched to assure historical accuracy in the menu, the clothing, and even in the speech patterns the table actors use. Members have handcrafted their own armor, exquisite blackwork embroidery, fine jewelry, and other period replications. Also, various surprises. Last year, two gentlemen got in a sword duel over a lady. This year's dinner menu of sumptuous Elizabethan recipes is to be announced. (Last year's menu included winter vegetable salad, cheese soup, whole grain bread, roasted Cornish game hens, stuffing, peas and carrots, and figgy pudding.) The proper manner of eating is with fingers and knife. Finger bowls provided; incorrigibly modernized diners may request other utensils from their server. *7 p.m., Michigan Union Ballroom. $25. Group discounts available. Advance reservations required. To charge by phone, call 763-TKTS. For information, call 995-3671.*

Renaissance Banquet with the EMU Madrigal Singers: EMU Music Department/EMU Alumni Relations. Also, December 6. Emily Boyd Lowe directs the celebrated EMU Madrigal Singers, just returned from a tour of mainland China, who tonight "sing, dance, cavort, and otherwise delight you." Additional entertainment by the Sixpenny Consort. The five-course Renaissance feast features wassail bowl, oxtail soup, stuffed Cornish hens, roast beef au jus, Yorkshire pudding, Old English-style vegetables, greens, flaming pudding, and festive beverages. Proceeds to benefit the Madrigal Singers. *7-10 p.m., McKenny Union, EMU Campus, Ypsilanti, $25 per person. For reservations, call 487-0250.*

★**"Intermarriage and the Holidays": Jewish Cultural Society Oneg Shabbat.** Open discussion. Bring a dish to pass for the potluck. All invited. *7:30 p.m., Tower Plaza #245, 555 E. William. Free. If you plan to come, call 662-5341 or 668-7919.*

★**"Spacerap": AstroFest 166 (U-M Exhibit Museum of Natural History and U-M Aerospace Engineering Department).** "We begin with a rare Soviet film (narrated in English), 'The Search for the Tunguska Meteorite,' about the hydrogen-bomb-size explosion that happened in Siberia on June 30, 1908 (June 29 in our time zone)," says AstroFest lecturer Jim Loudon. "There have been many fanciful theories in the West about what struck there, ranging from the sublime (a miniature black hole formed in the first fractions of a second of the Universe's history) to the ridiculous (a nuclear-powered alien spaceship), but few have incorporated knowledge of the painstakingly detailed Soviet investigations presented in this film.

"The majority of the program is 'spacerap,' your chance to ask me any question about astronomy or space. We do this most Decembers, and there's only one ground rule: *There is no such thing as a dumb question.* You need have no background at all in science; any honestly asked question will be treated with the dignity deserved by any human (i.e., a member of the only intelligent species *we know for sure* exists in the Universe").

7:30 p.m., Modern Languages Bldg. Auditorium 3. Free. 426-5396.

Talk-It-Over Friday: New Directions Single Adult Ministry. A monthly forum where singles can meet other singles and discuss spiritual, personal, and current issues in a comfortable setting. This month's topics: "Making Good Decisions" and "What Is My Purpose?" Refreshments. This Christian organization is open to all faiths and ages. *7:30-8 p.m. (registration), 8 p.m., First Presbyterian Church Lewis Room, 1432 Washtenaw. $2. 662-4466.*

"Kenneth Anger Film Retrospective": Ann Arbor Film Festival. The first in a series of eight evenings of experimental film to be presented in the next few months by organizers of Ann Arbor's 16mm Film Festival, held annually in March. Tonight's program features short films by the avant-garde filmmaker Kenneth Anger, also known as the author of the controversial *Hollywood Babylon,* a "compendium of tinseltown sleaze." Anger's dreamlike, ethereal films, filled with pagan symbols and violent erotic and homoerotic imagery, have inspired artists as diverse as Jean Cocteau and Mick Jagger.

The program features all nine of Anger's available films (several have been lost or confiscated). **"Scorpio Rising"** (1963), a film about homosexuality, blends American pop music with juxtaposed images of a motorcycle gang, James Dean, Jesus Christ, and Adolf Hitler. Arguably Anger's greatest film, "Scorpio Rising" got him charged with obscenity and sued by the American Nazi Party.

Other highlights: **"Fireworks"** (1947) is a fantasy about sado-masochism that inspired Jean Cocteau to write the 17-year-old Anger a fan letter. **"Inauguration of the Pleasure Dome"** (1954) presents a masquerade party in which people dress as the pagan god or goddess with whom they identify (Anais Nin plays one of the party guests). **"Invocation of My Demon Brother"** (1969) is an evocation of the hallucinatory power of voodoo with a Moog synthesizer soundtrack by Mick Jagger. **"Rabbit Moon"** (1972) is a fable of the unattainable combining elements of commedia dell'arte and Japanese mythology. **"Lucifer Rising"** (1980) adapts Aleister Crowley's "Hymn to Lucifer," a poem celebrating the "patron of rebels." It stars Marianne Faithful and Bobby Beausoleil. *7:30 p.m., Performance Network, 408 W. Washington. $3. 663-0681.*

Ralph Stanley and the Clinch Mountain Boys: The Ark. The country's most popular exponents of old-time mountain music is led by Ralph Stanley, originally a banjoist with the Stanley Brothers. The band's repertoire includes Southern Appalachian ballads, religious music of the hill people, and a fiddle and banjo square-dance music closely akin to bluegrass. *7:30 & 10 p.m., The Ark, 637½ S. Main. Tickets $9.50 in advance at Schoolkids', Herb David Guitar Studio, the Michigan Union Ticket Office, and all other Ticketworld outlets; and at the door. 761-1451.*

"Healing the Separation": Contributions to Wisdom (Crazy Wisdom Bookstore/Contributions to Wellness Newsletter). Talk by local massage practitioner Eddy Lonteen. Preceded by tea at 7:30 p.m. *8-9:30 p.m., Crazy Wisdom Bookstore, 206 N. Fourth Ave. $3 donation. 665-2757, 662-4902.*

★**"A Christmas Carol": Ann Arbor Dickens Fellowship.** Also, December 6. Charles Dickens, played by U-M English professor Bert Hornback, reads his Christmas classic. A quintessential Ann Arbor Christmas tradition. This year Hornback is doing his Dickens reading 25 different times in various locations in Michigan, the Midwest, and New England. Hornback's readings are preceded (at 7:45 p.m.) by short performances by members of the U-M Women's (tonight) and Men's (tomorrow) Glee Clubs and followed by caroling. *8 p.m. (doors open at 7:30 p.m.), U-M Museum of Art. Free. 764-0395.*

Ralph Stanley and the Clinch Mountain Boys bring their popular old-time mountain music to The Ark for two shows, Fri., Dec. 5.

International Folk Dancing: U-M Folk Dance Club. Open request dancing. All invited; no partner necessary. *8-11 p.m., Michigan Union Anderson Room. $1.50. 665-0219 (eves.).*

★**U-M Wind Ensemble: U-M School of Music.** H. Robert Reynolds conducts this popular U-M music student ensemble. Program: Riegger's Music for Brass, Beethoven's Octet, Milajud's Little Symphony No. 5, and Casterede's Divertissement d'Ete. *8 p.m., Rackham Auditorium. Free. 763-4726.*

★**Winter Concert: U-M Residential College Singers.** Karl Schrock directs this 30-voice student chorus in performances of Haydn's "Sancti Johannis de Deo" mass, choral selections from "Fiddler on the Roof," Mozart's "Ave Verum," and a variety of rounds in four different languages. *8 p.m., U-M Residential College Auditorium, East Quad, 701 E. University. Free. 763-0176.*

"The Nutcracker": Ann Arbor Ballet Theater/Ann Arbor Chamber Orchestra. Also, December 6-7. Carol Scharp choreographs and directs this local classical ballet company's third

annual full-length production of Tchaikovsky's charming holiday favorite, and Carl Daehler conducts the Chamber Orchestra in the area's only production of "The Nutcracker" featuring live musical accompaniment. The cast of 26 AABT dancers and 35 children includes Michelle Krahmalkov, Andrew Schroeder, Laura Adams, Richard Knapp, and Lynn Szura. Performances are preceded by Christmas carols on the Barton Theater organ and followed by audience caroling to music by the Chamber Orchestra. Also, a guest appearance by Santa Claus. Refreshments. *8 p.m., Michigan Theater. Tickets $5-$10 in advance and at the door. 668-8397, 996-0066.*

"'night, Mother": Community High School Fine Arts Repertory Company. See 4 Thursday. 8 p.m.

To remain loyal to friends or to do what's right? That's Tom Sawyer's inner conflict, examined in "The Trial of Tom Sawyer" at EMU's award-winning Theater of the Young, Dec. 5–7. Here, Dave Smith (left) as Huck Finn and Fred Bock as Tom.

"The Trial of Tom Sawyer": EMU Theater of the Young. Also, December 6-7. EMU drama professor Patricia Moore Zimmer directs EMU drama students in Virginia Glasgow Koste's dramatic adaptation of Mark Twain's classic, *The Adventures of Tom Sawyer.* The action focuses on Tom's inner conflict between remaining loyal to his friends and doing what's right. It features many of the novel's most famous scenes, including Tom's clever escape from the task of whitewashing Aunt Polly's fence, his budding romance with Becky Thatcher, and the chilling night he spends with Huck Finn in a graveyard. Recommended for theatergoers ages 9 and up.

The longtime director of EMU's award-winning Theater of the Young, playwright Koste recently won the Charlotte Chorpenning Cup, presented by the National Association of Theater for Youth for career achievement as a playwright. *8 p.m., EMU Quirk Theater, EMU campus, Ypsilanti. (Take Huron River Drive east to Lowell St., turn right on Lowell to Ford St., and turn right onto Ford). Adults: $6 (Fri.-Sat); $4.50 (Sun.). Children: $2. 487-1221.*

Handel's "Messiah": University Musical Society. Also, December 6-7. An annual highlight of the Ann Arbor Christmas season, presented by the 250-voice University Choral Union and members of the U-M Symphony Orchestra. Recent Annie Award winner Donald Bryant conducts. Professional soloists are soprano Kaaren Erickson, contralto Karen Brunssen, tenor Joseph Evans, and bass Stephen Saxon. *8 p.m., Hill Auditorium. Tickets $3-$8 in advance at Burton Tower and at the door. 764-2538.*

"The Dresser": Ann Arbor Civic Theater Main Street Production. See 4 Thursday. 8 p.m.

"The Yeomen of the Guard": U-M Gilbert & Sullivan Society. See 3 Wednesday. 8 p.m.

"The Taming of the Shrew": U-M University Players. See 4 Thursday. 8 p.m.

Wayne Cotter: MainStreet Comedy Showcase. See 3 Wednesday. 8:30 & 11 p.m.

FILMS

Ann Arbor Film Festival. "Kenneth Anger Film Retrospective." See Events listing above. $3. Performance Network, 7:30 p.m. **CG. "It's a Wonderful Life"** (Frank Capra, 1946). James Stewart, Donna Reed, Lionel Barrymore. AH-A, 7 & 9:15 p.m. **Friends of Vietnam Veterans of America. "The Graduate"** (Mike Nichols, 1967). Dustin Hoffman, Katharine Ross, Anne Bancroft. Simon & Garfunkel soundtrack. $2.50. MLB 4; 6, 8, & 10 p.m. **U-M Center for Japanese Studies Film Series. "Woman in the Dunes"** (Hiroshi Teshigahara, 1964). Moving, memorable allegory about an entomologist trapped in a sandpit who becomes a woman's prisoner. Japanese, subtitles. FREE. AH-A, 7 p.m. **MED. "The Blues Brothers"** (John Landis, 1980). John Belushi, Dan Aykroyd. Musical performances by Aretha Franklin, James Brown, Ray Charles, John Lee Hooker, and Cab Calloway. Nat. Sci., 7 & 9:15 p.m. **SS. "Top Gun"** (1986). Tom Cruise, Kelly McGillis, Anthony Andrews. SA, 8 & 10 p.m. & midnight.

6 SATURDAY

★**Christmas Festival of the Arts.** Also, December 7. Sale of handcrafted items by area artists in various media, including needlework, paintings, woodworking, and jewelry. Also, bake sale, refreshments, and giant coloring books. *9 a.m.-5 p.m., Washtenaw Farm Council Grounds, 5055 Ann Arbor-Saline Rd. Free admission. 429-5834.*

★**Coffee Hour and Baked Goods Sale: Christian School Association of Ann Arbor.** Freshly made olebollen (Dutch donuts), baked goods, and bean soup mix. Also, children's activities, crafts for sale, and more. *9 a.m.-noon, Ann Arbor Christian Reformed Church, 1717 Broadway. Free admission. 747-3914.*

17th Annual Ski Swap: U-M Ski Team. All ski-related equipment, mostly downhill but some cross-country, too. Used items and some inventory from local ski shops. All priced low. Sellers can bring in items for sale December 5, 4-10 p.m. U-M Ski Team takes a commission on all sales. *9 a.m.-9 p.m., U-M Coliseum, corner of Hill St. and S. Fifth Ave. Free admission. 747-9508, 996-5950, 665-1456.*

Annual Christmas Sale: Kiwanis Club of Ann Arbor Downtown. See 5 Friday. 9 a.m.-noon.

★**4th Annual Christmas Bazaar: Reorganized Church of Jesus Christ of Latter Day Saints.** Variety of handcrafted items and seasonal treats from several countries, including breads, cookies, and decorated cakes. Also, Christmas music recitals on the pipe organ at 9 & 11 a.m. and 1 p.m. *9 a.m.-2 p.m., 520 W. Jefferson. Free admission. 761-3082.*

★**Christmas Bazaar: St. Andrew's Episcopal Church.** Winnie-the-Pooh animals, dried-flower items, brass rubbings by Bill Sparrow, sterling silver jewelry by James Avery of Houston, Christmas ornaments and stockings, and other handmade items. Also, a children's gift shop and cookie decorating table, and sale of imported English gourmet foods and fresh baked goods. Tea and scones available all day, and luncheon served from 11:30 a.m. to 1:30 p.m. Entertainment includes caroling, a puppet show, and Father Alex Miller and Robert Lovell on bagpipe and drums. *9:30 a.m.-2:30 p.m., St. Andrew's Episcopal Church, 306 N. Division at Catherine. Free admission. 663-0518.*

★**9th Annual Holiday Craft Bazaar: Washtenaw County Parks and Recreation Commission.** Large selection of inexpensive handcrafted items, including country arts & crafts, stuffed animals, oils, pillows, clothes, pottery, jewelry, Christmas ornaments, and more. Also, bake sale. Santa is expected to make a visit. *10 a.m.-2 p.m., County Recreation Center, 4133 Washtenaw (entrance on Hogback). Free admission. 973-2575.*

★**Annual Christmas Bazaar and Children's Festival: Rudolf Steiner School.** Features unusual Waldorf toys and dolls handmade by parents and friends according to Rudolf Steiner's educational toymaking principles. Includes wooden castles peopled with carved knights and royalty, gnomes with wooden huts, wool and cotton dolls, stick horses, natural fiber knitted animals, and more. Also, Christmas ornaments, books, and a school cookbook. While parents are shopping, their kids can visit the children's room for a variety of games and play activities, including fairytale puppet shows, a Christmas play, dance, and various craft activities. Also, a bake sale and a cafe. Live music and caroling. Raffle. *10 a.m.-5 p.m., Rudolf Steiner School, 2775 Newport Rd. Free admission. 995-4141.*

★**Bazaar: Sisterhood of Temple Beth Emeth.** Sale of menorahs, Hannukah candles, dreidels, gelt, toys, records, books, wrapping paper, and Judaica gift items. *10 a.m.-2 p.m., 2309 Packard Rd. Free admission. 936-0032.*

★**Monthly Garden Sale: Friends of Matthaei Botanical Gardens.** Also, December 7. Includes plants, stationery and gift wrapping paper, reference books, pressed-flower cards, pottery, T-shirts, tote bags, and many other plant-related items. *10 a.m.-4 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free admission. 764-1168.*

Ann Arbor Women's National Farm & Garden Association Presents

38th Annual

Greens Market

Thursday, December 11
10:00 a.m. to 3:00 p.m.

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1830 Washtenaw

Silent Quilt Auction

Lunch 11:30-1:30

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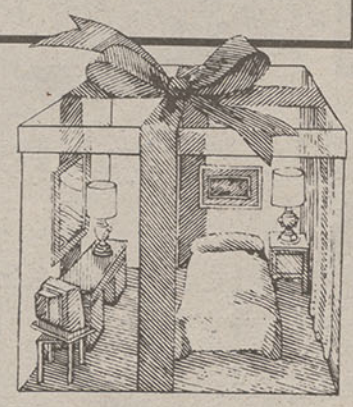

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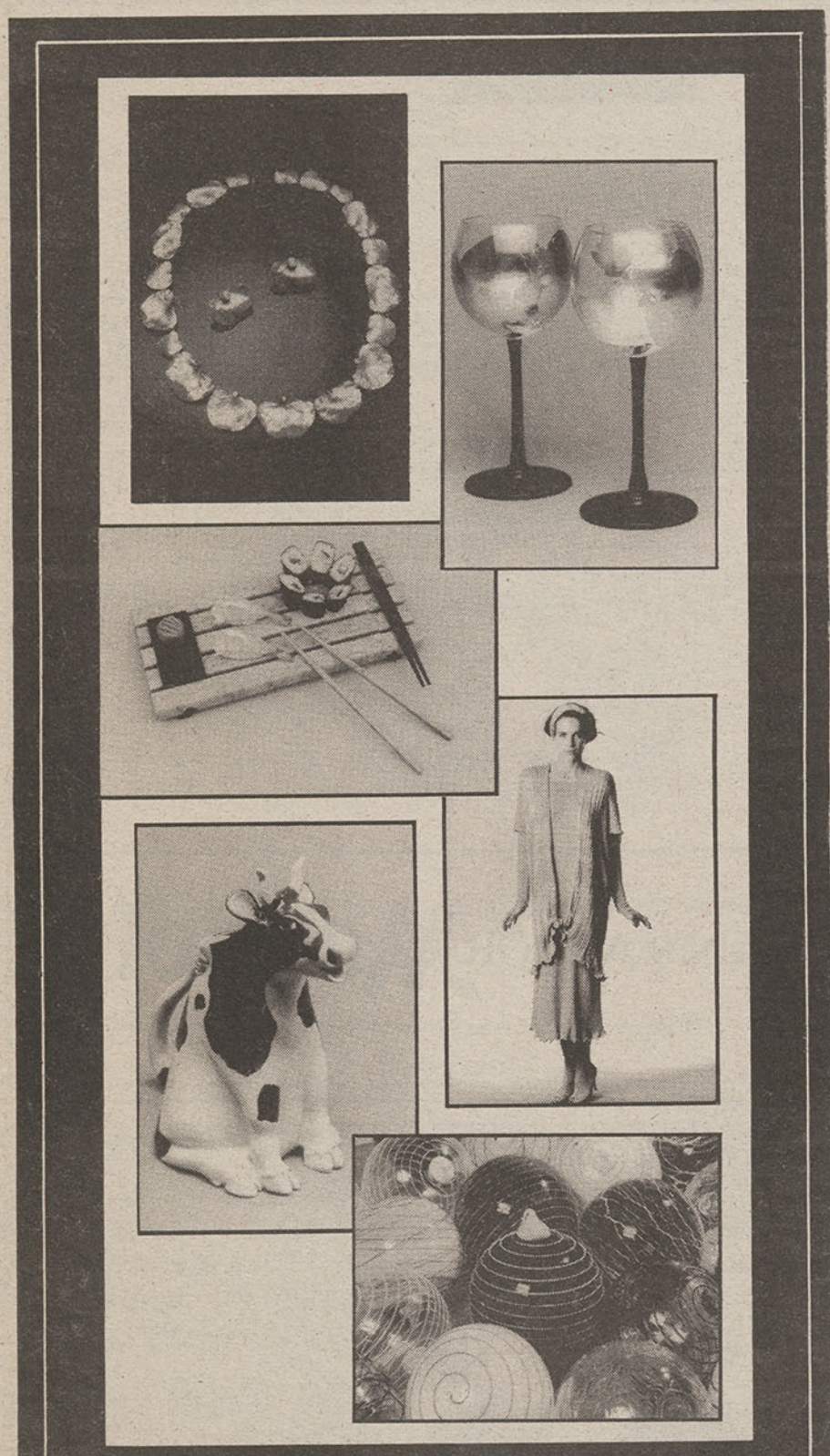

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★**Saturday Breakfast Ride: Ann Arbor Bicycle Touring Society.** Every Saturday (weather permitting). During the winter months, assembled riders choose their own leader, pace, and destination. **Note:** Riders should be prepared to take care of themselves on all AABTS rides. Carry a water bottle, a spare tire or tube, a pump, change for a phone call, and snacks. *10 a.m. Meet at the old Amtrak station, Depot St. Free. 994-0044.*

★**"Stollen": Kitchen Port.** Popular local breadmaker **Jeff Renner** shows how to prepare this traditional German Christmas treat, a yeast bread filled with mixed dried fruits and nuts. *11 a.m.-noon, Kitchen Port (Kerrytown). Free. 665-9188.*

Today's Brass Ensemble: Kerrytown Concert House Croissant Concert. This local quintet comprised of members of various large regional orchestras includes trumpeters John Shuler and Charley Lea, hornist Alan Taplin, trombonist Brian Robson, and tubist Joseph DeMarsh. The program includes classical and lighter fare to awaken the holiday spirit, along with a few surprises. The price of admission includes croissants from The Moveable Feast, champagne, coffee, and juice. *11 a.m., Kerrytown Concert House, 415 N. Fourth Ave. $8. Reservations suggested. 769-2999.*

"Paws with Santa": Humane Society of Huron Valley. A chance to have your pet's picture taken with Santa. Photos are framed in a special decorative folder. Proceeds to benefit the Humane Society. *Noon-4 p.m., Westgate Animal Clinic, 2455 W. Stadium Blvd. $5 donation. 662-5545.*

Holiday Magic Workshop: Ann Arbor Art Association. Also, December 13 & 20. A chance for parents to do some downtown holiday shopping while their children make holiday gifts. Each child learns to make four or five crafts, including origami (Japanese paper folding) tree ornaments, hand-painted scarves, hand-printed festive greeting cards and wrapping papers, and stained-glass window ornaments. Workshops are taught by professional artists who are members of the Art Association's regular art education faculty. For children ages 6-12. Refreshments. *1-4 p.m., Ann Arbor Art Association, 117 W. Liberty. $10. Early reservations recommended; the workshops always fill up. 994-8004.*

A Kempf House Christmas: Kempf House Center for Local History. See 5 Friday. 1-4 p.m.

★**"Michigan Mammals": Waterloo Natural History Association.** Wildlife biologist Chris Yonker brings some mammal skins for participants to examine and leads a hike to look for evidence of mammals inhabiting the fields and woods of the Waterloo Recreation Area. Dress warmly. *1:30 p.m. Meet at Waterloo Recreation Area Headquarters, McClure Rd., Chelsea. (Take I-94 west to exit 157, follow Pierce Rd. north to Bush Rd., head west on Bush Rd., turn left onto McClure Rd.) Free. 475-8307.*

★**Weekly Meeting: Ann Arbor Go Club.** Every Saturday. All invited to play the ancient Asian board game, which is known as Go in Japan, Weich'i in China, and Paduk in Korea. Beginners welcome. *2-7 p.m., Mason Hall, room 1433. (Mason Hall is on the north side of the Fishbowl, at the west side of the Diag.) Free. 971-2894.*

"The Yeomen of the Guard": U-M Gilbert & Sullivan Society. See 3 Wednesday. 2 & 8 p.m.

"Marco Polo and Prince Timur": Pioneer High School Theater Guild. See 4 Thursday. 2 & 7:30 p.m.

"The Trial of Tom Sawyer": EMU Theater of the Young. See 5 Friday. 2:30 & 8 p.m.

★**"Introductory Talk on Zen Buddhism in North America": Zen Buddhist Temple-Ann Arbor.** Temple director Sukha Lundquist discusses history, philosophy, and the practice of Zen Buddhism in North America. *7-8 p.m., Zen Buddhist Temple, 1214 Packard Rd. Free. 761-6520.*

Annual Elizabethan Wassail: Society for Creative Anachronism. See 5 Friday. 7 p.m.

Renaissance Banquet with the EMU Madrigal Singers: EMU Music Department/EMU Alumni Relations. See 5 Friday. 7-10 p.m.

U-M Men's Basketball vs. University of Illinois-Chicago. *7:30 p.m., Crisler Arena. $8. 764-0247.*

John McCutcheon: The Ark. The biggest hit of last year's Folk Festival, McCutcheon is a hammered-dulcimer virtuoso whose repertoire includes all forms of Appalachian ballads, from sacred harp songs and traditional ballads to buoyant hoedowns and contemporary songs. Called by *Fret* magazine "the most versatile and energetic figure in the American traditional revival," McCutcheon also plays fiddle and banjo. *7:30 & 10 p.m., The Ark, 637 ½ S. Main. Tickets $8.50 in advance at Schoolkids', Herb David Guitar Studio, the Michigan Union Ticket Office, and all other Ticketworld outlets; and at the door. 761-1451.*

Square and Contra Dance: Ann Arbor Friends of Traditional Music/U-M Folklore Society. Live music by a band to be announced. All dances taught; beginners welcome. *8-11:30 p.m., Michigan Union Anderson Room. $3. 996-8359.*

Meticulous research has gone into the Society for Creative Anachronism's annual Elizabethan Wassail on Dec. 5 and 6. An evening of feasting and revelry (jugglers, madrigals, Elizabethan recorder music), it re-creates the scene in the dining hall of an English border dukedom in 1580.

★**U-M Contemporary Directions Ensemble: U-M School of Music.** H. Robert Reynolds conducts this excellent U-M music student ensemble. Program: Abrahamsen's Winternacht, Ligeti's 10 Pieces for Woodwind Quintet, Schoenfield's Three Fiddle Tunes, and Stockhausen's Kreuzspiel. *8 p.m., Rackham Auditorium. Free. 763-4726.*

★**Opera Workshop: U-M School of Music.** Jay Lesenger directs a program of arias and ensemble performances by U-M opera students. Program to be announced. *8 p.m., U-M School of Music Bldg. McIntosh Theater, Baits Drive (off Broadway), North Campus. Free. 763-4726.*

"Nocturnal Missions": Performance Network Works-in-Progress Series Benefit. Also, December 7. Linda Kendall and David Freiman direct staged readings of this trio of one-act comedies by local playwright Lyn Coffin. The plays offer provocative, sometimes explicit explorations of a variety of touchy contemporary topics, including sexual perversions and psychiatric practices—and vice versa. These performances inaugurate a new series of the Performance Network's popular program of readings of new plays by local playwrights. Proceeds to benefit the Performance Network. *8 p.m., Performance Network, 408 W. Washington. $5. 663-0681.*

John McCutcheon's energetic virtuosity on the hammered dulcimer, along with his wide-ranging repertoire from traditional ballads to contemporary songs, made him the hit of last year's Ann Arbor Folk Festival. On Sat., Dec. 6, he plays two shows at The Ark.

Manhattan Ballet: EMU Campus Life Lively Arts Series. This prestigious New York City-based 12-member chamber ballet company performs **"Gershwin! A Celebration of Music and Dance,"** its popular, critically acclaimed evening of ballets

by various choreographers to the music of George and Ira Gershwin. Highlights include Lisa de Ribere's charming "An American in Paris" (a work Gershwin himself titled "Rhapsody Ballet"), Manhattan Ballet co-director Carla Genn's subtly humorous "Three Preludes for Piano" and her voluptuous, melancholic "Summertime," and George Balanchine's show-stopping "Who Cares?" *8 p.m., Pease Auditorium, EMU campus, Ypsilanti. (Take Washtenaw to College Place and turn left.) $8-$10.50 (students & seniors, $5-$7.50). For advance tickets, call 487-1221.*

★**"A Christmas Carol": Ann Arbor Dickens Fellowship.** See 5 Thursday. 8 p.m.

"The Nutcracker Ballet": Ann Arbor Ballet Theater/Ann Arbor Chamber Orchestra. See 5 Friday. 8 p.m.

Handel's "Messiah": University Musical Society. See 5 Friday. 8 p.m.

"'night, Mother": Community High School Fine Arts Repertory Company. See 4 Thursday. 8 p.m.

"The Dresser": Ann Arbor Civic Theater Main Street Production. See 4 Thursday. 8 p.m.

"The Taming of the Shrew": U-M University Players. See 4 Thursday. 8 p.m.

Wayne Cotter: MainStreet Comedy Showcase. See 3 Wednesday. 8:30 & 11 p.m.

FILMS

AAFC. "Invasion of the Bee Girls" (Denis Saunders, 1973). Schlocky, sexy sci-fi. MLB 3; 7 p.m. **"The Fly"** (Kurt Neumann, 1958). Unwittingly silly sci-fi. The original. See "Pick of the Flicks." MLB 3; 9:05 p.m. **ACTION. "Glen, Glenda, Or I Changed My Sex"** (Edward Wood, 1953). Camp classic by the director of "Plan 9 from Outer Space." Using the name of Daniel Davis, Wood also stars in this "docu-fantasy" about a man who can't decide how to tell his fiancee he wants to wear her clothes. Narrator is Bela Lugosi. Nat. Sci., 7:30 p.m. **"Victor/Victoria"** (Blake Edwards, 1962). Julie Andrews, James Garner, Robert Preston. Nat. Sci., 8:45 p.m. **Perry Bullard Film Series. "El Salvador: Another Vietnam"** (Glen Silber). Documentary about American intervention in the Salvadoran civil war. FREE. East Quad, room 126, 701 N. University, 7 p.m. **C2. "Vagabond"** (Agnes Varda, 1986). Tale of the last days of a woman drifter whose frozen body is found in a ditch by the side of the road near Nimes, France. AH-A, 6:30, 8:20, & 10:10 p.m. **Friends of Vietnam Veterans of America. "The Graduate"** (Mike Nichols, 1967). Dustin Hoffman, Katharine Ross, Anne Bancroft. $2.50. MLB 4; 6, 8, & 10 p.m. **HILL. "Red River"** (Howard Hawks, 1948). John Wayne, Montgomery Clift. Hillel, 7 & 9:30 p.m. **SS. "Top Gun"** (1986). Tom Cruise, Kelly McGillis, Anthony Andrews. SA, 8 & 10 p.m. & midnight.

7 SUNDAY

Cobblestone Farm Country Christmas and Antique Show: Ann Arbor Parks Department. The 1844 Ticknor-Campbell farmhouse is decorated with traditional greens and period arrangements of dried flowers and fruit. An old-fashioned Christmas tree is decked out in ornaments typical of the mid 19th century and surrounded by antique toys. A collection of ivory, wood, glass, iron, and ceramic miniature figurines donated to the Farm by Laura Whelan is on display, and Eric Wolff demonstrates how to prepare old-fashioned stuffing, with samples for tasting. Musical entertainment includes the Huron High Brass Choir (noon-1 p.m.), the St. Andrew's Handbell Choir (1-2 p.m.), the Greenhills Boys Octet (2-3 p.m.), and flutist Becky Brewer (3-4 p.m.). Also, sale of traditional Christmas baked goods, along with Zingerman's sandwiches and Say Cheese cheesecake. At 2 p.m., there is a dedication ceremony for the restored log cabin behind the farmhouse.

Finally, across the street in the Seventh Day Adventist Church gym, more than 30 dealers of antiques and collectibles sell everything from 17th- and 18th-century paintings to antique jewelry, clocks, and furniture. Poinsettias of various sizes are available at both the farm and the antique show. *8:30 a.m.-4 p.m. (antique show), 10 a.m.-4 p.m. (country Christmas), Cobblestone Farm, 2781 Packard Rd. $1.50 admission to either event; $2.50 for both events. 994-2928.*

★**"Winter Birds": Washtenaw County Parks and Recreation Commission Nature Walk.** Entertaining, informative WCPARC naturalist Matt Heumann leads a birdwatching tour of Fleming Creek to look for birds coming down from the north in search of better feeding grounds. Dress for two

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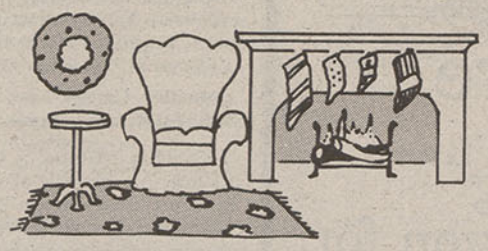

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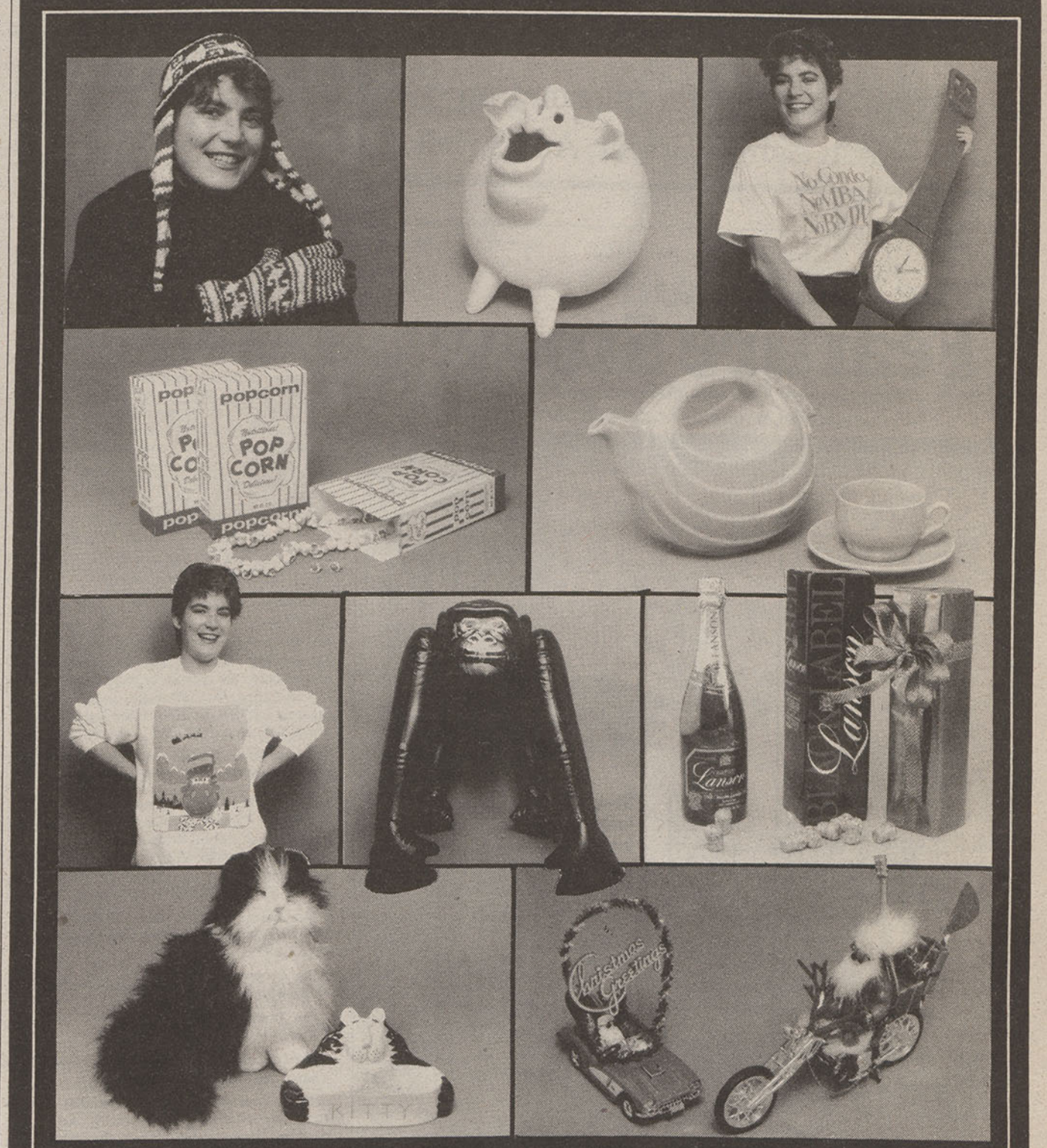

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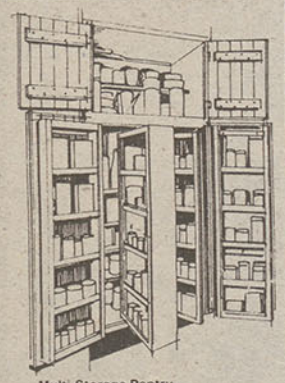
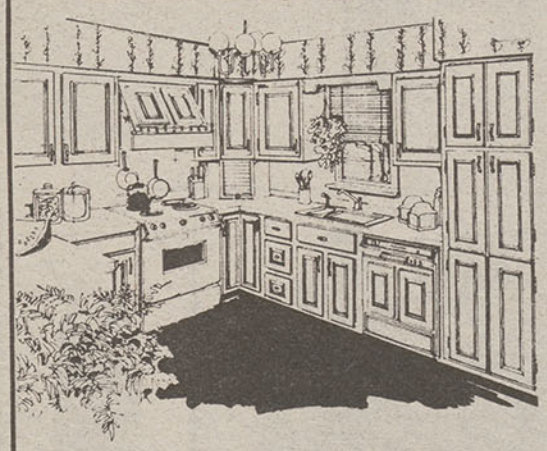
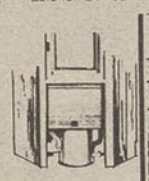


Multi-Storage Pantry
Swing-out, see through open center shelves. Matching section on doors and adjustable shelves in back. Available 18"-24"-36" wide.





Tambour Storage
Perfect hideaway for small appliances. Roll top front 18"-24"-36" wide.

Vegetable Bin
Storage for bulky, non-packaged goods. Convenient 15"-18"-24" wide cabinets.

Roll Out Drawers
Easy to reach, good for access to pots and pans, up to 36" wide.

Microwave Cabinet
18" deep, eye level control with the built-in look.

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Adds convenience to any corner with swing out shelves.

Tray Divider
Organize your trays and platters with simple, easy storage.

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Sat. 9-4

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482-0022
Mon.-Fri. 9-6
Sat. 9-4

hours of cold weather, and bring binoculars if you have them. *10 a.m., Parker Mill parking lot, Geddes Rd. just east of US-23. Free. 973-2575.*

★**"The New South: Reflections Stemming from a Year at Emory University": Ann Arbor Unitarian Fellowship.** Talk by retired U-M business professor Albert Steigerwalt. *10 a.m., Burns Park Community Center, 1320 Baldwin. Free. 971-8638.*

★**Monthly Garden Sale: Friends of Matthaei Botanical Gardens.** See 6 Saturday. 10 a.m.-4 p.m.

★**Vivaldi's "Gloria": Calvary Presbyterian Church.** An ensemble of well-known local early music performers present Vivaldi's stately, stirring sacred choral work on original instuments. Performers include baroque violinists Victoria Norfleet and Jean Joo, baroque violist Linda Speck, baroque oboist Martha Stokely, viola da gambist Gail Arnold, bassist Marc Haas, harpsichordist Robert Utterback, and vocal soloists Norma Gentile, Marilyn Fitzpatrick, and Lynn Heberlein. The performance is part of the 11 a.m. worship service. All invited. *11 a.m., Calvary Presbyterian Church, 2727 Fernwood (off Packard east of Platt). Free. 971-3121.*

★**Brunch and Hike: Sierra Club.** Brunch followed by a hike along the proposed connecting trail between Dolph Park and Saginaw Forest. Bring a dish to pass or some money for grocery items. Dress warmly. *10:30 a.m., 3040 Lakewood. Free. Call Barb Schumacher at 994-5456 for directions and to let her know what you plan to contribute.*

★**Monthly Potluck: Women's Crisis Center.** A chance to meet the Women's Crisis Center volunteer staff and learn about its peer counseling services for women. Bring a dish (preferably vegetarian) to pass. Tea provided. All invited. *Noon-2 p.m., St. Andrew's Church, 306 N. Division. Free. 994-9100.*

★**All-Girl Art Review on Tour.** A chance to visit local artists in their home studios and to view or purchase art works where they are produced. Participating artists are members of a local group that has been meeting monthly for several years to share food and exchange ideas. The tour includes drawings by Lynn Barrett, paper sculpture by B.J. Bennett, mixed media drawings by Pat Ericksen, wearables by Cynthia Wayne Gaffield, porcelain by Ann Cecelia Wood, oil paintings by Jane Coates, portraits by Carlye Crisler, ceramics by Jamie Fine and Steffanie Samuels, fiber art by Carol Furtado, glass works by Janet Kelman, and clay works by Frances Mackey. *Noon-6 p.m. Maps are available in advance or the day of the tour at 16 Hands Gallery, 119 W. Washington, and at the Ann Arbor Art Association, 117 W. Liberty. Free. 665-2374.*

"Paws with Santa": Humane Society of Huron Valley. See 6 Saturday. Noon-4 p.m.

★**Christmas Festival of the Arts.** See 6 Saturday. Noon-5 p.m.

Mid-Winter Sale: Friends of the Ann Arbor Public Library. Also, December 8. Fill a grocery bag full of used books for only $3, or buy a Friends of the Library tote bag for $5.40 and fill it with used books for free. *1-4:30 p.m., Ann Arbor Public Library. 343 S. Fifth Ave. at William. Free. 996-5636.*

A Kempf House Christmas: Kempf House Center for Local History. See 5 Friday. 1-4 p.m.

★**"Family Traditions": Genealogical Society of Washtenaw County.** Members share their family traditions and stories. Bring a dish to pass for the potluck. All invited. *2 p.m., Concordia College Classroom Bldg., room 109, 4090 Geddes Rd. (just west of US-23). Free. 1-397-8038.*

"The Nutcracker": Ann Arbor Ballet Theater/Ann Arbor Chamber Orchestra. See 5 Friday. 2 p.m.

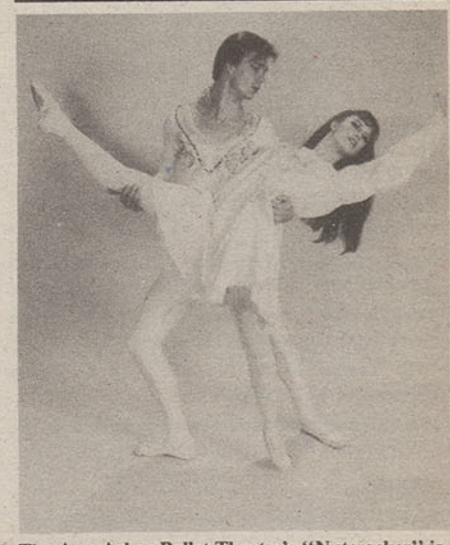
"The Yeomen of the Guard": U-M Gilbert & Sullivan Society. See 3 Wednesday. 2 p.m.

"The Taming of the Shrew": U-M University Players. See 4 Thursday. 2 p.m.

"The Trial of Tom Sawyer": EMU Theater of the Young. See 5 Friday. 2:30 p.m.

★**"War Toys and the Importance of Play": Interfaith Council for Peace/Women's Action for Nuclear Disarmament.** Panel discussion with former Pound House Children's Center director Kathy Modigliani, U-M Psychiatric Hospital social worker Doug Davies, EMU early childhood education professor Karen Pasorek, and a parent to be announced. Followed by a question-and-answer period. *3-4:30 p.m., First United Methodist Church, S. State at Huron. Free. 663-1870.*

★**Alternative Christmas Fair: Interfaith Council for Peace/Ann Arbor Sister City Task Force/Catholic Social Services/First Baptist Church.** Participants donate money in the name of a family member or friend to purchase animals, tools, and medical supplies to assist agricultural and health programs in developing nations, or to pay for meals for local hunger relief programs. The honorary donors are sent cards informing them of the gift made in their names. Also, sale of gift items made by people in developing countries. *4-7 p.m., First Baptist Church, 512 E. Huron. Free admission. 663-1870.*

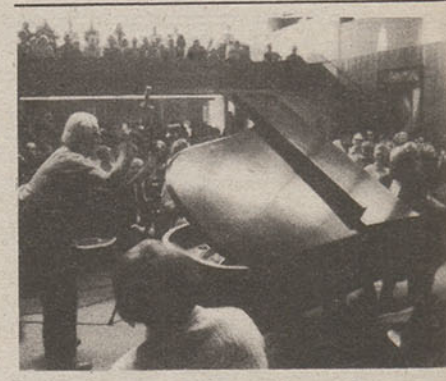


The Ann Arbor Ballet Theater's "Nutcracker" is the only one in the area with live musical accompaniment. With the accomplished Ann Arbor Chamber Orchestra and followed by carols and refreshments, in the splendidly restored Michigan Theater, Dec. 5–7.

★**U-M Residential College Chamber Players.** Maria Kardas Barna directs a chamber orchestra and assorted small chamber ensembles composed of Residential College students. The varied program of 13 works ranges from a J.C. Bach quintet for strings and flute, a Mozart wind quintet, and a Beethoven string quintet to a trio for violin, cello, and piano by the modern Spanish composer Turina and Spanish Dances for Four Cellos by the contemporary English composer Brian Kelly. *4 p.m., U-M Residential College Auditorium, East Quad, 701 E. University. Free. 763-0176.*

"Nocturnal Missions": Performance Network Works-in-Progress Series Benefit. See 6 Saturday. 6:30 p.m.

★**Israeli Folk Dancing: Hillel Foundation.** Every Sunday. Instruction followed by request dancing. Beginners welcome. *7:30-10 p.m., Hillel, 1429 Hill St. Free. 663-3336.*



Great fun as local ragtime-jazz piano luminaries get together at the annual Holiday Ragtime and Jazz Bash at the First Unitarian Church, Sun., Dec. 7. Jim Dapogny (a frequent Prairie Home Companion guest) and Bill Albright (at piano in photo), along with Percy "Mr. Bones" Danforth (left) have made this a favorite seasonal event. They are joined by Bob Seeley and Walid Howrani.

Annual Holiday Ragtime and Jazz Bash: First Unitarian Church. A popular, entertaining annual event, featuring old-time jazz by four stellar pianists, including ragtime and New Orleans jazz by U-M music faculty professors **Bill Albright** and **Jim Dapogny**, Harlem stride and boogie woogie piano classics by **Bob Seeley** (the regular pianist at Charlie's Crab restaurant in Troy), and an original ragtime piece by **Walid Howrani**, a Lebanese concert pianist currently living in Ann Arbor. Also, a guest appearance by **Percy Danforth**, Ann Arbor's beloved octogenarian master of the bones. Refreshments. *8 p.m., First Unitarian Church, 1917*

Washtenaw at Berkshire. $6 (students with ID, $4) at the door only. 665-6158.

Handel's "Messiah": University Musical Society. See 5 Friday. 8 p.m.

Open Mike: MainStreet Comedy Showcase. Every Sunday. A varied mix that usually includes performances by guest professional comedians from Detroit and by aspiring local amateurs. All local comedians invited to perform. *9 p.m., 215 N. Main (above the Heidelberg Restaurant). $2.50. 996-9080.*

FILMS

Perry Bullard Film Series. "God and Money" (Bullert Graaf, 1986). Documentary about the impact of the U.S. Catholic Bishops' 1986 pastoral letter on the economy challenging the moral premises of the American economy. FREE. AH-A, 7:30 p.m. **"The Swedish Solution"** (1983). Documentary about the successes and failures of Sweden's political economy. AH-A, 8:45 p.m. **CG. "The Professionals"** (Richard Brooks, 1966). Burt Lancaster, Lee Marvin, Robert Ryan, Jack Palance, Claudia Cardinale. MLB 4; 7 p.m. **"Bad Day at Black Rock"** (John Sturges, 1954). Spencer Tracy, Robert Ryan, Anne Francis, Ernest Borgnine, Lee Marvin. MLB 4; 9:15 p.m. **HILL. "The Well"** (David Greenwald, 1984). A young Jewish man emigrates to the U.S. from Eastern Europe in 1939, takes a job in the garment industry, and gradually learns, to his horror, about the fate of his people in Europe. Yiddish, subtitles. Hillel, 8 p.m. **"A Generation Apart"** (Jack Fisher, 1984). The son of two Holocaust survivors, director Fisher uses group discussions between his brothers, his parents, and several friends with similar backgrounds to examine the effects of the concentration camps on survivors and their children. Hillel, 8:30 p.m. **MED. "Rebel without a Cause"** (Nicholas Ray, 1955). James Dean, Natalie Wood, Sal Mineo. Nat. Sci., 7:30 p.m. **"East of Eden"** (Elia Kazan, 1955). James Dean, Julie Harris, Raymond Massey. See "Pick of the Flicks." Nat. Sci., 9:30 p.m. **SS. "Top Gun"** (1986). Tom Cruise, Kelly McGillis, Anthony Andrews. SA, 8 & 10 p.m. **Washtenaw County Library/City of Ypsilanti. "It's A Wonderful Life"** (Frank Capra, 1946). James Stewart, Donna Reed, Lionel Barrymore, Henry Travers, Thomas Mitchell, Gloria Grahame. FREE. Farmers' Market Freight House (Depot Town, Ypsilanti), 6 p.m.

8 MONDAY

Mid-Winter Sale: Friends of the Ann Arbor Public Library. See 7 Sunday. 10 a.m.-8 p.m.

★**"Organ Transplantation at the University of Michigan": Faculty Women's Club Lunch & Listen.** Talk by U-M medical school surgery professor Darrell A. Campbell, Jr. *11:30 a.m.-1 p.m., Michigan League Michigan Room. $6.25 (includes lunch). Reservations required by December 4. 971-6608, 769-7078.*

"Marketing Your Art and Building a Public Relations Program": Washtenaw Council for the Arts. Workshop presented by Jill and Al Blixt, owners and managers of Blixt and Associates marketing firm. The Blixts are also board members of various local arts groups and formerly operated a photography gallery in town. Refreshments. *7 p.m., Kerrytown Concert House, 415 N. Fourth Ave. $10 (members, $5) includes materials. 996-2777.*

★**"Cooking Healthy for the Holidays": U-M Medical Center.** See 1 Monday. 7-8:30 p.m.

U-M Men's Basketball vs. Western Michigan. *7:30 p.m., Crisler Arena. $8. 764-0247.*

★**"Hannukah and Yiddish Literature": Simcha Hadassah of Ann Arbor.** Talk by Simcha Hadassah member Aliza Shevrin, a translator of Sholom Aleichem, who teaches Yiddish and Yiddish literature in Ann Arbor, Detroit, and Flint. All invited. *8 p.m., 3025 Newcastle. (Take Washtenaw west past Huron Pkwy., turn right onto Glenwood, right onto Exmoor, and right onto Newcastle.) Free. 761-8334.*

Performance Art Videos: Eyemediae. Videos by **The Kipper Kids,** early New York City performance artists known for their use of unusual costuming and body painting in the course of parodying the conventional musical duo; **Karen Finley,** known for her aesthetically controversial explorations of female sexuality; and **David Cale,** an English artist whose performances offer comic explorations of the boundaries of sexual identity. *8 p.m., Eyemediae, 214 N. Fourth Ave. $3. 662-2470.*

Louis Nagel: Pioneer High School Orchestras Benefit. Solo piano concert by Louis Nagel, one of the biggest stars of the U-M music faculty. Also a longtime member of the faculty of the National Music Camp at Interlochen, Nagel recently completed a major European concert tour. Tonight he performs works by Brahms, Scriabin, Tchaikovsky, and Liszt. Proceeds to raise money for an educational trip later this month by the Pioneer High orchestras to Boston, Massachusetts. *7:30 p.m., Pioneer High School Auditorium, 601 W. Stadium at Main. $3. 663-2679.*

★**"Reflections on Liberation Theology": U-M Program on Studies in Religion.** See 1 Monday. Final lecture in this series of talks by Gustavo Gutierrez. 8-10 p.m.

Bobby McFerrin: Eclipse Jazz. A favorite of critics and jazz audiences ever since his 1982 debut, this virtuoso jazz singer has been described as a "one-man vocal band." He says his goal is to "restore the vocal instrument to its status as the first original instrument," and he does just that in his solo voice concerts. He provides his own accompaniment by bouncing back and forth between registers and tapping on his chest for percussion. His repertoire includes "I'm My Own Walkman" and other free-form originals, as well as bebop medleys and covers of such things as the Beatles' "Blackbird" and James Brown's "I Feel Good." A big hit in his local debut two years ago. *8 p.m., Power Center. Tickets $10.50 in advance at Schoolkids', PJ's Used Records, the Michigan Union Ticket Office, Hudson's, and all other Ticketworld outlets; and at the door. To charge by phone, call 763-TKTS.*

Blood on the Saddle: The Blind Pig. This Violent Femmes-influenced cow-punk quartet from California features delightfully rough-textured vocal harmonies behind three alternating lead singers, including ex-Bangle Annette Zilinskas, who sounds like Debbie Harrie with a twang. Their latest LP, "Poison Love," includes an irreverent remake of the country blues classic, "In the Pines." *9:30 p.m., The Blind Pig, 208 S. First. $4 at the door only. 996-8555.*

FILMS

MTF. "Desperately Seeking Susan" (Susan Seidelman, 1984). Madonna, Rosanna Arquette. Mich., 7:45 p.m.

9 TUESDAY

★**Drop-In Storytimes: Ann Arbor Public Library.** See 2 Tuesday. 9:30-10 a.m., West Branch, Westgate Shopping Center; and 10:30-11 a.m., Northeast Branch, Plymouth Mall.

★**Morning Coffee: Coterie-Newcomers Club of Ann Arbor.** Informal; children welcome. Coterie is open to all women who have moved or returned to the Ann Arbor area within the past two years. *10 a.m.-noon. Free. For location and information, call 663-5082.*

★**"Booked for Lunch": Ann Arbor Public Library.** LeRoy Cappaert and other members of the **Ann Arbor Sister City Delegation** report on their 10-day trip in November to Juigalpa, Nicaragua. Broadcast live on cable channel 8. Bring a sack lunch; coffee & tea provided. *12:10 p.m., Ann Arbor Public Library basement meeting room, 343 S. Fifth Ave. at William. Free. 994-2342.*

★**Weekly Meeting: The Jugglers of Ann Arbor.** See 2 Tuesday. 6:30-9:30 p.m.

★**Dog Training and Care Clinic: Humane Society of Huron Valley.** Topics include your dog's personality, feeding, household behavior, housebreaking, crating, grooming, chewing, health care, and basic obedience. Questions welcomed. *7-8:30 p.m., Humane Society, 3100 Cherry Hill Rd. (off Plymouth Rd. east of US-23). Free. 662-5545.*

★**Holiday Music: Briarwood Mall.** See 2 Tuesday. Tonight: the **Pattengill Elementary Choir.** 7 p.m.

U-M Men's Basketball vs. Kent State University. *7:30 p.m., Crisler Arena. $8. 764-0247.*

★**"Who's Taking Care of Our Children": Ann Arbor-Washtenaw Chapter of the National Organization for Women.** Talk by Washtenaw County probate court judge Judith James Wood. Preceded at 7 p.m. by socializing. All invited. *7:30 p.m., First Unitarian Church, 1917 Washtenaw at Berkshire. Free. 995-5494.*

"An Introduction to the Being and Teachings of Michael Ilehu": The Center for Present Happiness and Its Expression. Talk by local psychologist and human relations consultant Brenda Morgan. Bostonian Ilehu, who refers to himself as "The Innocent Catalyst," has been living in Ann Arbor the past year writing a book on his spiritual ideas. *7:30-9 p.m., Friends Meeting House, 1420 Hill St. $3 donation. 747-9098.*

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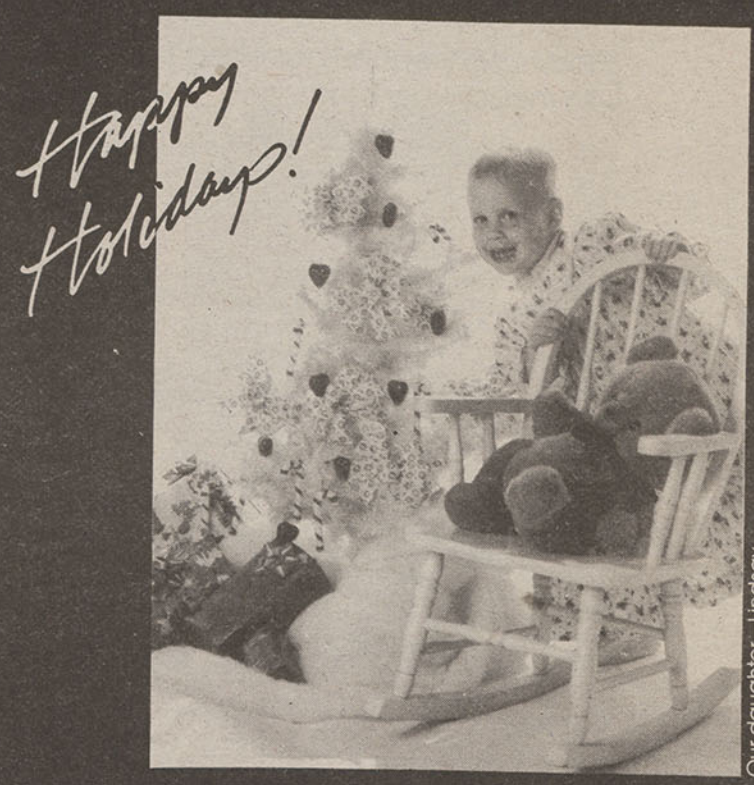

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★**"A Christmas Lecture": Rudolf Steiner Institute.** See 2 Tuesday. 8-10 p.m.

★**U-M University Band/Campus Band. U-M School of Music.** Eric Becher conducts the University Band, an ensemble of music students, and Eric Rombach conducts the Campus Band, an all-campus ensemble. Programs to be announced. *8 p.m., Hill Auditorium. Free. 763-4726.*

★**Clair Ross: Michigan Union Arts Programs Concert of the Month.** This well-known local harpist performs a diverse program of classical music, including selections from his latest recording. *8 p.m., Michigan Union Pendleton Room. Free. 764-6498.*

Ellen Zweig: Eyemediae. A former U-M student, Zweig has established herself as one of the country's leading performance poets. She has performed around the world and has appeared on many poetry anthology recordings. In 1984 she was director of the Polyphonix San Francisco, an international festival of text-performance. Her poems are sound texts based on an incremental, repetitive word play influenced by the work of Philip Glass, Steve Reich, and other avant-garde composers. Tonight she performs "We Must All Be Explorers," a multi-media work combining live poetry recitation with slides, super 8mm film, and video. *8 p.m., 214 N. Fourth Ave. $3. 662-2470.*

FILMS

MTF. "Scanners" (David Cronenberg, 1981). Jennifer O'Neill, Stephen Lack, Patrick McGoohan. Mich., 7 p.m. **"The Dead Zone"** (David Cronenberg, 1983). Christopher Walken, Brooke Adams, Colleen Dewhurst, Martin Sheen. Adaptation of the Stephen King novel. Mich., 9 p.m.

10 WEDNESDAY

★**Drop-In Storytimes: Ann Arbor Public Library.** See 2 Tuesday. 9:30-10 a.m., Loving Branch, 3042 Creek Drive (off Lorraine from Platt); and 10-10:30 a.m., main library, 343 S. Fifth Ave.

★**"Rosette Cookies": Kitchen Port.** Julie Lewis demonstrates how to prepare these light, lacy deep-fried cookies, sprinkled with confectioner's sugar just before serving. *Noon-1 p.m., Kitchen Port (Kerrytown). Free. 665-9188.*

★**Holiday Music: Briarwood Mall.** See 2 Tuesday. Tonight: the **Bryant Elementary Choir.** 7 p.m.

★**New Ideas in Psychotherapy.** Local therapist Jeffrey Von Glahn discusses his view that all psychological symptoms are caused by unresolved past experiences, and that there is a natural psychological healing process based on crying, shaking, laughter, etc. *7:30 p.m., Friends Meeting House, 1420 Hill St. Free. 434-9010.*

★**"Cooperatives in Nicaragua": Michigan Alliance of Cooperatives.** Slide presentation and discussion led by Joel Goldberg, who represented local co-ops as a member of the Ann Arbor Sister City Delegation that visited Juigalpa, Nicaragua, last month. *7:30 p.m., ICC Educational Center, 1522 Hill St. Free. 662-4434.*

★**"Radio Telescope Research": University Lowbrow Astronomers.** U-M astronomy student Tom Herbig discusses research he did last summer at the Very Large Array, an array of 27 radio telescopes in Socorro, New Mexico. *7:30 p.m., Detroit Observatory, Observatory at E. Ann. Free. 764-0876.*

★**Land, Food, and Justice Committee Meeting: Interfaith Council for Peace.** Bill Ames of the Washtenaw Cooperative Extension Service talks about his work with farmers in Washtenaw County. All invited. *7:30 p.m., First Baptist Church, 512 E. Huron. Free. 663-1870.*

★**Winter Sing: Pioneer High School Choirs.** Kenneth Westerman conducts the A Cappella and Cantando choirs and the Sha-Bop Shoppe, Choraliers, Harmony, and Pioneers choral ensembles. The program includes works by Thomas Weelkes, George Handel, Zoltan Kodaly, George Mead, Randall Thompson, Wendell Whalum, Robert Shaw, Marvin Hamlisch, and others. *7:30 p.m., Pioneer High School Schreiber Auditorium. Free. 994-2189.*

★**"Listening to Classical Music": SKR Classical.** See 3 Wednesday. 8-9 p.m.

★**U-M-Flint Percussion Ensemble: Michigan Union Arts Program.** Billy Coffman directs this highly regarded 6-member U-M-Flint student ensemble. Instruments include marimba, vibraphone, glockenspiel, and three timpani. The program features John Beck's Episode for Percussion, Charles Boone's Raspberries, Allen Hovhanness's Bacchanale, and works by other modern composers. *8 p.m., Michigan Union Pendleton Room. Free. 764-6498.*

★**U-M University Choir/Philharmonia: U-M School of Music.** Patrick Gardner conducts these two fine U-M music student ensembles. Program: In the Heaven, the prologue from Bolito's "Mefistofele," and two works by Charles Ives, Psalm 90 and Circus Band. *8 p.m., Hill Auditorium. Free. 763-4726.*

Study Break Concert: The Friars. Concert by this popular U-M Glee Club octet. Program to be announced. *8 p.m., Rackham Auditorium. Ticket prices (probably $2 or $3) to be announced. 764-1448.*

Jazz singer Bobby McFerrin uses his amazing voice so many ways that he wants and needs no band. He bounces back and forth between registers, taps his chest and clicks his tongue for percussion, growls and soars, as he performs freeform originals and pop covers, thrilling his audiences. Improvisation is his hallmark; every concert is different. At the Power Center, Mon., Dec. 8.

Dennis Wolfberg: MainStreet Comedy Showcase. Grand opening of the popular comedy club's new Liberty Street location. Wolfberg regularly draws standing-room-only crowds. The success of this former Bronx schoolteacher lies in his unusual voice and delivery. He has appeared on both the "Tonight Show" and "The David Letterman Show" and as himself in the movie "The Killing Hour." Preceded by two opening acts. Alcohol is served. *9 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. Cover charges to be announced. 996-9080.*

FILMS

ACTION. "Rock 'n' Roll High School" (Allan Arkush, 1979). P.J. Soles, The Ramones. MLB 3; 7:30 p.m. **"Fast Times at Ridgemont High"** (Amy Heckerling, 1982). Sean Penn, Jennifer Jason Leigh. MLB 3; 9:15 p.m. **HILL. "Paper Moon"** (Peter Bogdanovich, 1973). Ryan O'Neal, Tatum O'Neal, Madeline Kahn. Hillel, 8 p.m. **MED. "Blazing Saddles"** (Mel Brooks, 1974). Gene Wilder, Cleavon Little, Madeline Kahn, Harvey Korman, Alex Karras. Nat. Sci., 7:30 & 9:10 p.m. **MTF. "Don't Look Back"** (D. A. Pennebaker, 1967). Classic documentary about Bob Dylan's last acoustic tour. See "Pick of the Flicks." Mich., 7:45 p.m.

11 THURSDAY

★**Master Class: Ann Arbor Area Piano Teachers Guild.** Members of the AAAPTG Repertoire Group perform piano etudes, and their performances are critiqued by U-M piano professor Louis Nagel. All prospective members and interested guests are invited. *9 a.m., 1021 Chestnut. Free. If you plan to come, call 665-5346.*

38th Annual Greens Market: Ann Arbor Branch of the Women's National Farm and Garden Association. Freshly cut greens in a variety of custom-decorated wreaths, centerpieces, arrangements, bows, ribbons, and ornaments. Special greens such as Oregon holly, English boxwood, and mixed ropings are available by advance phone order to Karen Berger at 663-8837. Plain wreaths, boughs, and other materials available for do-it-yourself arrangements. Also, hand-knitted and other handcrafted items, attic treasures, and a bake sale. Raffle of a one-of-a-kind Matthew Hoffmann gold and amethyst pendant, a $250 cash prize from Charles Reinhart Co., and an anniversary clock from Crown House. Proceeds to fund a U-M School of Natural Resources scholarship, a Matthaei Botanical Gardens internship, and other community projects. *10 a.m.-3 p.m., Women's City Club, 1830 Washtenaw Ave. Free admission. 665-3059.*

★**Richard Tillinghast: Michigan Union Arts Programs Arts at Mid-Day.** Poetry reading by this U-M English professor whose distinctly musical free-verse poems explore America's changing social and cultural landscapes, often from a Third World perspective inspired by the political mysticism of reggae music. His three volumes include the recent and well received *Our Flag Was Still There,* which is highlighted by a long and very accessible poem about Suwanee, Tennessee. *12:15 p.m., Michigan Union Pendleton Room. Free. 764-6498.*

Terrence McDonald: Shaman Drum Bookshop Publication Party. This U-M history professor is on hand to sign copies of his recently published *The Parameters of Urban Fiscal Policy: Socioeconomic Change and Political Culture in San Francisco, 1860-1906.* Carnegie-Mellon University historian John Mellon has called this study "as important a work as any that has appeared in the field of U.S. urban history in the past decade." Refreshments. *4-6 p.m., Shaman Drum Bookshop, 313 S. State (2nd floor). Free. 662-7407.*

"British Isles": Michigan League International Night. See 4 Thursday. 4:30-7:30 p.m.

★**Holiday Music: Briarwood Mall.** See 2 Tuesday. Tonight: the **Stockbridge High School Choir.** 7 p.m.

★**"Cooking Healthy for the Holidays": U-M Medical Center.** See 1 Monday. 7-8:30 p.m.

U-M Women's Basketball vs. Wayne State University. *7:30 p.m., Crisler Arena. $1. 763-2159.*

★**Bread for the World.** All invited to join members of the local chapter of this Christian hunger-lobbying group to discuss domestic and world hunger issues. *7:30 p.m., First Presbyterian Church, 1432 Washtenaw. Free. 668-4064.*

★**Members' Slidefest: Sierra Club.** Members show slides of their favorite outdoor adventures. Usually a convivial, fun-filled evening. All invited. *7:30 p.m., Ann Arbor Public Library basement meeting room, 343 S. Fifth Ave. at William. Free. 662-7727.*

Jesse Richards: The Ark. A singer, songwriter, guitarist, dancer, and political activist, this multitalented local artist is joined by other local stars for tonight's live recording session. Richards possesses a powerful three-octave voice, and her compositions are known for their richly textured harmonies, melodic power, and lyrical poignancy and humor. Songs on tonight's program range from "Clairvoyant Date" (about a love affair spanning several lifetimes) to "Maybel" (about an old woman's affection for her dog) and "You'll Change" (about kundalini yoga).

The show culminates with Richards' performance of Earth Dance, her own wild melange of African and jazz dancing with martial arts. Her dance is set to Casselberry & Dupree's "South Africa." Guest performers include harmonica virtuoso Peter "Madcat" Ruth, bassist Jason Boekeloo, keyboardist Martin Simmons, conga player Aron Kauffman, Paul Sihon on electric guitar and tablas, and David Yih on piano and percussion. Proceeds from sales of the live cassette recording of tonight's show go to Michigan Farm Aid. *7:30 p.m., The Ark, 637 ½ S. Main. $6 by reservation and at the door. 761-1451.*

Stevie Ray Vaughan and Double Trouble: U-M Office of Major Events. A virtuoso Texas blues guitarist, Vaughan is the reigning incarnation of the rock 'n' roll guitar hero. His style mixes the extroverted flash of a Jimi Hendrix with the introspective tastiness of an Eric Clapton. He was named Best Electric Guitarist in 1986 by the readers of *Guitar Player* magazine, and his LP "Texas Flood" was named Best Guitar Album. He and his band, Double Trouble, also stole the show as the closing act at the 1985 Newport Jazz Festival. Opening act is **The Outlaws.** *8 p.m., Hill Auditorium. Tickets $14-15.50 in advance at the Michigan Union Ticket Office, Hudson's and all other Ticketworld outlets; and at the door. To charge by phone, call 763-TKTS.*

"The Dresser": Ann Arbor Civic Theater Main Street Production. See 4 Thursday. 8 p.m.

" 'night Mother": Community High School Fine Arts Repertory Company. See 4 Thursday. 8 p.m.

Van Gunther: MainStreet Comedy Showcase. Also, December 12-13. This young comic blends a strong observational wit with refreshingly unhackneyed physical comedy. Preceded by two opening acts, including **Joey Guitterrez,** an observational comic from Chicago. Alcohol is served. *9 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $5 (Thurs.), $7 (Fri.-Sat.). 996-9080.*

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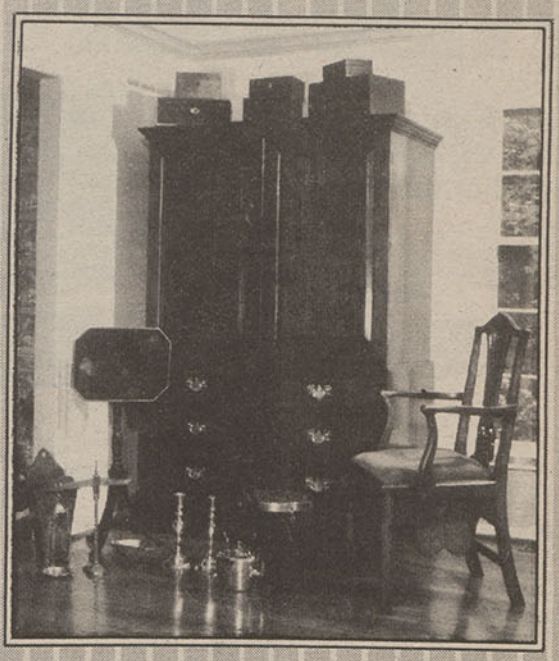

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FILMS

AAFC. "Cat Women of the Moon" (Arthur Hilton, 1954). Wacko sci-fi about space explorers who discover women on the moon decked out in Mickey Mouse ears and black tights. MLB 3; 7 p.m. **"Robot Monster"** (Phil Tucker, 1953). Unforgettably inept sci-fi. Made in less than a week on a budget of $580.25. MLB 3; 8:15 p.m. **"Astro-Zombies"** (Ted Mikels, 1969). Wendell Corey, John Carradine. More bad monsters. MLB 3; 9:30 p.m. **CG. "Elena and Her Men"** (Jean Renoir, 1956). Ingrid Bergman, Mel Ferrer, Jean Marais. Recently released uncut version of this colorful comedy of manners whose original American distributor cut it, changed its ending, and re-titled it "Paris Does Strange Things." AH-A, 7 & 9 p.m. **MTF. "The Producers"** (Mel Brooks, 1968). Gene Wilder, Zero Mostel. See "Pick of the Flicks." Mich., 7:30 p.m. **"All That Jazz"** (Bob Fosse, 1979). Roy Scheider, Jessica Lange. Mich., 9:30 p.m.

12 FRIDAY

★ **Diane Wakoski: Shaman Drum Bookshop Publication Party.** Currently a writer in residence at Michigan State University, this highly regarded contemporary poet is on hand to sign copies of her newest volume, *The Rings of Saturn*. It is described as a kind of poetic star pilot's manual, pointing a course beyond the loved but fleeting material world to "this icy planet Saturn, where I feel at home." Refreshments. *4-6 p.m., Shaman Drum Bookshop, 313 S. State (2nd floor). Free. 662-7407.*

★ **Fellowship and Potluck: Salvation Army.** Entertainment features performances by the Lakeside Singers, a 25-member area chorus directed by George Scott, and by local magician Harry Colestalk. Preceded by a potluck. Bring a dish to pass and your own table service. Beverages provided. All invited. *6:30 p.m. (potluck), 7:15 p.m. (entertainment), Salvation Army Citadel, 100 Arbana at W. Huron. Free. 668-8353.*

U-M Ice Hockey vs. Miami University (Ohio). *7:30 p.m., Yost Ice Arena. $4-$5 (students, $3). 764-0247.*

"Heidi": Ann Arbor Recreation Department Junior Theater. Also, December 13-14. Paul VanderRoest directs a cast of junior and senior high school students in June Walker's stage adaptation of Johanna Spyri's classic children's story. Taken away from her idyllic life with her grandfather on Magic Mountain in the Swiss Alps, Heidi bestows her inner sunshine on friends she meets in the city. *7:30 p.m., Pioneer High School Little Theater, 601 W. Stadium Blvd. at S. Main. $3 (children, $2; groups of 10 or more children, $1.50 each). 994-2326.*

Friday Night Showcase: New Directions Single Adult Ministries. Entertainment by Ann Arbor's premier singer-songwriter **Dick Siegel**, best known these days through his role in Tracy Lee and the Leonards. Also, socializing, with plenty of hot hors d'oeuvres, dessert, and coffee. Between 65 and 100 singles usually attend, about a third of them newcomers to the group. All singles invited. Registration begins at 7 p.m. *7:30 p.m., First Presbyterian Church, 1432 Washtenaw. $6 includes free child care arrangements. 994-9161.*

Bi-weekly Meeting: Expressions. Also, December 26. Tonight's topics: "Do I Love Too Much?" and "What Do I Want from the Opposite Sex?" Expressions is a ten-year-old group which provides people of all ages, occupations, life-styles, and marital statuses (mostly singles) with a common meeting ground for intellectual discussion, self-realization, and recreation. Eighty to 100 usually attend, breaking up into smaller groups. Between 30 and 40 newcomers come to each meeting. The average participant is between 35 and 45, but the group has members ages 25-70. Casual dress; refreshments and socializing. *7:30 p.m., First Unitarian Church, 1917 Washtenaw at Berkshire. No admittance after 8:45 p.m. $3 (free for those who staff the refreshments table or volunteer for clean-up duty—get there early). For information, call Phil at 665-9579.*

"The Foundations of Spiritual Practice": Contributions to Wisdom (Crazy Wisdom Bookstore/Contributions to Wellness Newsletter). Talk by **Gelek Rinpoche**, an Incarnate Lama from Tibet. Preceded by tea at 7:30 p.m. *8-9:30 p.m., Crazy Wisdom Bookstore, 206 N. Fourth Ave. $3 donation. 665-2757, 662-4902.*

"Illusions of Her": U-M Dance Department. Also, December 13. This M.F.A. thesis concert features multi-media dance works exploring different aspects of womanhood, choreographed by three U-M dance graduate students, Mary Fehrenbach, Rebecca Weitz, and Heidi Durning. Fehrenbach's "Ariel: Heart of a Poet," inspired by the life and work of Sylvia Plath, is a collaboration with composer Joe Lukasic, actress Betty Miller, and soprano Connie Barron. Durning's two pieces are examples of East-West "fusion choreography," combining the highly stylized, earthbound, and concentric movements of traditional Japanese dance with the individualized, unbounded, and eccentric movements of Western modern dance. Weitz's group work explores the struggle between opposing forces in a woman's psyche through six characters drawn from Greek and Japanese mythology. Her solo reflects her experience with Japanese dance in Kyoto last summer. *8 p.m., U-M School of Music Bldg. MacIntosh Theater, Baits Drive (off Broadway), North Campus. $3. 763-5460.*

"Illusions of Her," a multi-media dance concert exploring aspects of womanhood, showcases the dancing and choreography of U-M graduate dance students Rebecca Weitz, Mary Fehrenbach, and Heidi Durning. Their pieces are inspired by Sylvia Plath's life and poetry; by the fusion of stylized, earthbound Japanese dance with individualized, eccentric Western dance; and by female characters in Japanese and Western mythology. Fri. and Sat., Dec. 12 and 13.

"The Nutcracker" Ballet: University Musical Society. Also, December 13-14. The charming story of a little girl, Clara, whose gift of a nutcracker doll leads her on a magical journey to foreign lands. Lavish costumes, sparkling sets, and the entrancing taped music of Tchaikovsky. Performed for the 11th consecutive year by the Pittsburgh Ballet. *8 p.m., Power Center. Tickets $9-$13 in advance at Burton Tower and at the door. 764-2538.*

Handel's "Messiah": Ars Musica. Between tonight's concert and next Friday night's American Baroque Ensemble concert (see listing), Ann Arbor audiences have two chances this year to hear Handel's popular Christmas oratorio perfomed on original instruments and using Handel's own orchestration. The result is a much lighter, clearer, and faster-moving "Messiah" than normally heard today. Musicians include members of Ann Arbor's Ars Musica and of Toronto's Tafelmusik, Canada's premier early-instruments orchestra. Tafelmusik music director Jean Lamon conducts the orchestra, and Ivars Taurins conducts the Tafelmusik choir. *8 p.m., Michigan Theater. Ticket prices to be announced. For reservations and information, call 662-3976.*

"'night, Mother": Community High School Fine Arts Repertory Company. See 4 Thursday. 8 p.m.

"The Dresser": Ann Arbor Civic Theater Main Street Production. See 4 Thursday. 8 p.m.

Van Gunther: MainStreet Comedy Showcase. See 11 Thursday. 8:30 & 11 p.m.

Matt "Guitar" Murphy: Rick's American Cafe. Also, December 13. A heralded blues veteran who's played with everyone from Muddy Waters and Sonny Boy Williamson to jazz organist Jack McDuff, Murphy is most widely known through his role in "The Blues Brothers." His music is full-bodied R&B, at once sinuous and hard-driving. He's a frequent and popular visitor to Ann Arbor. *9:30 p.m., Rick's American Cafe, 611 Church. $4 at the door only. 996-2747.*

FILMS

AAFC. "Zombies on Broadway" (Gordon Douglas, 1945). Wally Brown, Alan Carney, Bela Lugosi. Silly comedy. Nat. Sci., 7 p.m. **"Plan 9 from Outer Space"** (Edward D. Wood, 1956). Atrocious sci-fi, often cited as the worst film of all time, features a brief appearance by Bela Lugosi, who died during filming. Nat. Sci., 8:20 p.m. **"Bride of the Monster"** (Edward D. Wood, 1955). Bela Lugosi is a mad scientist bent on creating a race of atomic supermen. More hilariously inept sci-fi. Nat. Sci., 9:50 p.m. **ACTION. "The Magnificent**

Ambersons" (Orson Welles, 1942). Tim Holt, Joseph Cotten, Anne Baxter, Agnes Moorehead. See "Pick of the Flicks." MLB 3; 7:30 p.m. **"Citizen Kane"** (Orson Welles, 1941). Orson Welles, Joseph Cotten, Everett Sloane, Agnes Moorehead. MLB 3; 9:15 p.m. **CG. "Desert Hearts"** (Donna Deitch, 1985). Warm, amusing tale of a romance between two women in mid-50s Reno, one a staid Columbia University professor and the other a fast-living casino employee. MLB 4; 6:30, 8:15, & 10:10 p.m. **C2. "Rockers"** (Theodoros Bafaloukis, 1978). Part documentary, part fictional tale of Rastafarian musicians in West Kingston, Jamaica. Reggae soundtrack features hits by Peter Tosh, Bunny Wailer, Burning Spear, Third World, Gregory Isaacs, and others. Rasta patois with subtitles. AH-A, 7 & 9 p.m.

13 SATURDAY

"Origami for the Holidays": Project Grow. Don Shall of the Ann Arbor Origami Society shows how to make unique, colorful paper ornaments and gift boxes using the ancient Japanese art of paper folding. Suggested for elementary school-age children, but adults are welcome. Refreshments. *10 a.m.-noon, Leslie Science Center, 1831 Traver Rd. $3 (includes materials). 996-3169.*

★**Orientation: Fourth Avenue People's Food Co-op.** See 4 Thursday. 9-10:30 a.m.

"The Brightest Stars"/"The Christmas Star": U-M Exhibit Museum Planetarium. Also, every Saturday (both shows) and Sunday and Thursday ("The Christmas Star"), with special additional shows of "The Christmas Star," December 29-31. "The Brightest Stars" is an audiovisual show about the constellations visible in the winter sky. "The Christmas Star" is an audiovisual journey back through time to look at the sky as it must have appeared to the Wise Men, along with speculation about the possible astronomical explanations of the star that heralded the coming of a new age. *10:30 & 11:30 a.m. ("The Brightest Stars"), 2, 3, & 4 p.m. ("The Christmas Star"), U-M Exhibit Museum, Geddes Ave. at N. University. $1.25 ("The Brightest Stars"), $1.50 ("The Christmas Star"). Children under 5 not admitted to "The Christmas Star." 764-0478.*

A fabulous evening of all-star home-grown entertainment benefits Ann Arbor's bastion of local cultural innovation and cheap space, the Performance Network. With the Chenille Sisters, Tracy Lee and the Leonards, singer-songwriter Jay Stielstra and country musicians Michael Smith and Kevin Lynch (all of "North Country Opera" fame), Elise Bryant of Common Ground Theater, Whitley Setrakian's and J. Parker Copley's fine dance troupes, O.J. Anderson the talking mime, and Footloose banjoist Gary Reynolds. All for $10, Sat., Dec. 13.

★**"Stocking Stuffer Ideas": Kitchen Port.** Julie Lewis demonstrates new kitchen gadgets and other kitchen wares. Followed by tasting of sample recipes from the *Detroit Institute of Arts Cookbook. 11 a.m.-noon (demonstration), noon-1 p.m. (tasting), Kitchen Port (Kerrytown). Free. 665-9188.*

A Kempf House Christmas: Kempf House Center for Local History. See 5 Friday. 1-4 p.m.

★**Children's Holiday Party: Jacobson's.** All children invited to try their hand at designing an original, personalized Christmas card. Also, Christmas carols, dramatic skits, and many surprises. Refreshments. *1 p.m., Jacobson's 612 E. Liberty. Free. 769-7600.*

Holiday Magic Workshop: Ann Arbor Art Association. See 6 Saturday. 1-4 p.m.

"Heidi": Ann Arbor Recreation Department Junior Theater. See 12 Friday. 1 & 3:30 p.m.

★**"Health Care Reform Needs": Gray Panthers of Huron Valley Community Open Meeting.** All invited to participate in a group discussion of strategies for promoting the idea of a national health care service. Refreshments. Gray Panthers is an intergenerational group for all ages. All invited. *2-4 p.m., Ann Arbor Fire Station 2nd floor conference room, 107 N. Fifth Ave. Free. 663-0786.*

"The Nutcracker" Ballet: University Musical Society. See 12 Friday. 2 & 8 p.m.

U-M Women's Basketball vs. Xavier University. *7:30 p.m., Crisler Arena. $1. 763-2159.*

U-M Ice Hockey vs. Miami University (Ohio). *7:30 p.m., Yost Ice Arena. $4-$5 (students, $3). 764-0247.*

Greg Brown: The Ark. A former regular on "Prairie Home Companion," Brown is best known for "The Iowa Waltz" and other gruffly expressive, down-to-earth tributes to Midwestern life. His well-crafted original songs have been recorded by artists as different as Willie Nelson and Carlos Santana. *7:30 & 10 p.m., The Ark, 637 ½ S. Main. Tickets $7.50 in advance at Schoolkids', Herb David Guitar Studio, the Michigan Union Ticket Office, and all other Ticketworld outlets; and at the door. 761-1451.*

Square and Contra Dance. With caller Rich McMath and live music by Dave Murphey, Garth Gerber, and Paul Winder. All dances taught; no partner necessary. *8-11:30 p.m., Pittsfield Grange Hall, Ann Arbor-Saline Rd. (½ mile south of I-94). $4. 994-5650, 475-1481.*

★**Christmas Festival: Rudolf Steiner Institute.** Features poetry recitation, a short Christmas play, music, and reading of a Rudolf Steiner Christmas lecture. Refreshments. *8 p.m., Rudolf Steiner Institute, 1923 Geddes Ave. Free. 662-6398.*

Swingin' A's Square Dance Club. With caller Ted Shaw. All experienced dancers invited. *8-11 p.m., Forsythe School, 1655 Newport Rd. $6 per couple. 426-5274, 971-7197.*

The Canadian Brass: University Musical Society. A big hit at the 1985 Ann Arbor Summer Festival, this Canadian quintet is known for its virtuosity, its tight ensemble playing, and its adventurous repertoire, which ranges from classical to ragtime. Since only a handful of great works have been written specifically for brass, The Canadian Brass has developed its repertoire by transcribing appropriate music from all eras. Program: transcriptions of Purcell's Trumpet Sonata, the suite Handel's Water Music, and Bach's reworking of a Vivaldi concerto. Also, Luther Henderson's Traditional New Orleans Suite, Sonny Kompanek's Suite of Early American Music, and Hornsmoke (Horse Opera in One Act) by Peter Schickele, better known as P.D.Q. Bach. The program concludes with a Christmas carol sing-along. *8 p.m., Hill Auditorium. Tickets $8-$14 in advance at Burton Tower and at the door. 665-3717.*

Benefit Performance: Performance Network. An all-star evening of entertainment by several of Ann Arbor's most creative and popular performing artists, including the Annie Award-winning **Chenille Sisters,** the phenomenally popular harmony vocal trio recently featured on "Prairie Home Companion." Additional musical entertainment by veteran singer-songwriter **Jay Stielstra** (author of the "North Country Opera"), singer-songwriter **Dick Siegel** of Tracy Lee and the Leonards, country singer and "North Country Opera" star **Michael Smith**, country singer-guitarist **Kevin Lynch**, and guitarist-banjoist **Gary Reynolds** from the bluegrass band Footloose.

Also, performances by the hilariously mischievous "talking mime" **O.J. Anderson**, popular actress **Elise Bryant** of the Common Ground Theater Ensemble, and two of Ann Arbor's finest modern dance troupes, **Whitley Setrakian and People Dancing** and the **J. Parker Copley Dance Company.** The performances are followed by dancing to Ann Arbor's top rock 'n' roll band, Tracy Lee and the Leonards. Refreshments.

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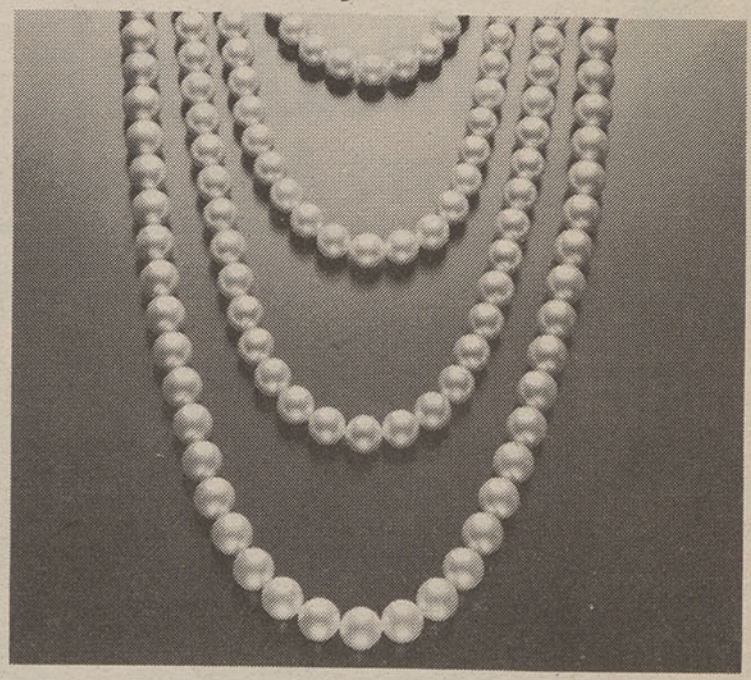

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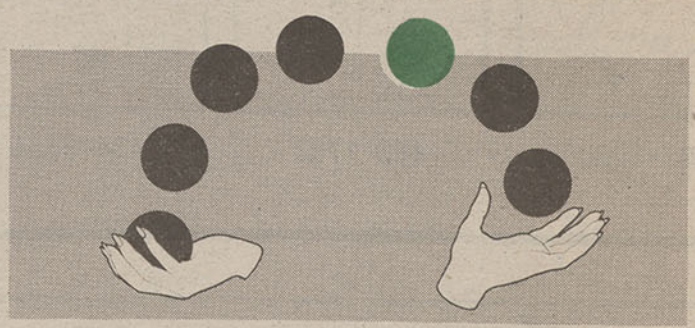

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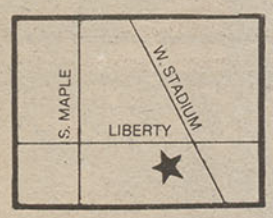	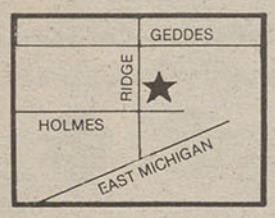	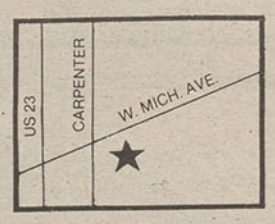
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"'night, Mother": Community High School Fine Arts Repertory Company. See 4 Thursday. 8 p.m.

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Matt "Guitar" Murphy: Rick's American Cafe. See 12 Friday. 9:30 p.m.

FILMS

AAFC. Best of the 16mm Film Festival. Highlights from past Ann Arbor Film Festivals. Each show is different. AH-A, 7 & 9 p.m. **CG. "Desert Hearts"** (Donna Detch, 1985). Warm, amusing tale of a romance between two women in mid-50s Reno, one a staid Columbia University professor and the other a fast-living casino employee. MLB 4; 6:30, 8:15, & 10:10 p.m. **C2. Dr. Seuss Festival.** Animated film versions of four of Dr. Seuss's most popular stories, including "Seuss on the Loose," "The Cat in the Hat," "Green Eggs and Ham," and "The Lorax." Nat. Sci., 7:30 & 9 p.m. **HILL. "Hair"** (Milos Forman, 1979). Film adaptation of the Age of Aquarius musical. Hillel, 7 & 9:15 p.m. **MTF. "Back to the Future"** (Robert Zemekis, 1985). Michael J. Fox. Mich., 7:45 p.m. **"Repo Man"** (Alex Cox, 1984). Emilio Estevez, Harry Dean Stanton. Cult film about a new-wave punk who takes a job repossessing cars. Mich., 10 p.m.

14 SUNDAY

★ **Hannukah Bazaar: Beth Israel Sisterhood.** Arts & crafts by local artist, Hannukah items, baked goods, games & prizes, and a "make-it-yourself" gift corner for children. Kosher hot dog luncheon available. *11 a.m.-3 p.m., Beth Israel Synagogue, 2000 Washtenaw Ave. at Austin. Free admission. 971-0776.*

A Kempf House Christmas: Kempf House Center for Local History. See 5 Friday. 1-4 p.m.

"Heidi": Ann Arbor Recreation Department Junior Theater. See 12 Friday. 1 & 3:30 p.m.

Studio Dance Performance: Ann Arbor Recreation Department. Informal performance by members of the young people's classes in creative dance, jazz, tap, ballet, and street dance, and members of the classes for grades 7 through adult in ballet, tap, jazz, pointe, and musical theater dancing. *1:30 & 3:30 p.m., Eberbach Cultural Arts Bldg., 1220 S. Forest. $.75 (children under 5, free). 994-2326.*

22nd Annual Community Messiah Sing. Anyone interested and capable of reading and performing the vocal or instrumental parts is welcome to join this friendly, informal, unrehearsed performance of Handel's Christmas oratorio. Between 120 and 150 singers usually participate, including professionals, semi-professionals, serious amateurs, young, old, family groups, church choirs, etc. Conducted by Martin Werner, a recent U-M choral conducting graduate and former U-M Arts Chorale director who currently directs the First United Methodist Church chancel choir. Vocal scores and orchestra parts provided. Musicians bring their own stands. All prospective orchestra players should call Emerson Hoyt at 761-6099 as soon as possible. Cider provided; bring goodies to share. *1:30 p.m. (orchestra reports), 1:45 p.m. (singers report), 2 p.m. (start), St. Clare's Episcopal Church, 2309 Packard Rd. Small donation requested to help defray expenses. 761-6099.*

★ **"Interfaith Marriages and the Holidays: A Jewish Perspective": Ann Arbor Area Chapter of Women's American Ort.** Panel discussion with Temple Beth Emeth Rabbi Robert Levy, U-M English lecturer David Schoem, Gail Barrone of Plymouth, and Susan Gitterman of Ann Arbor. In addition to discussing interfaith marriage and its special situation during the holidays, the panel also treats issues important to the Jewish community at large, such as how to help children feel good about themselves and their traditions when they do not share in the majority culture's religious celebrations. *2 p.m., Jewish Community Center, 2300 E. Stadium Blvd. Free. 434-7377, 761-9893.*

"The Christmas Star": U-M Exhibit Museum Planetarium. See 13 Saturday. 2, 3, & 4 p.m.

Cinema Two's Dr. Seuss Festival features animated versions of four Seuss classics, including the irrepressible Cat in the Hat and the Lorax. Two shows Sat., Dec. 13.

"The Nutcracker": University Musical Society. See 12 Friday. 2 p.m.

8th Annual Holiday Festival Concert: Ann Arbor Cantata Singers. This accomplished local chorus with a growing regional reputation presents a balanced mix of the familiar and the unusual for its popular Christmas concert. The program ranges from John Rutter's Gloria for choir, organ, brass, and percussion to carols and motets edited by Maynard Klein. Also, sing-along with the audience of traditional carols. Bradley Bloom directs. *4 p.m., Bethlehem United Church of Christ, 423 S. Fourth Ave. $5 (students & seniors, $3). 482-6276, 1-453-6200.*

Murray Perahia: University Musical Society. Widely regarded as the country's greatest young piano virtuoso, Perahia makes his first Ann Arbor appearance in more than three years. Program: Beethoven's Sonata in E-flat, Schumann's Sonata in G-minor, and Chopin's Four Ballades. *4 p.m., Hill Auditorium. Tickets $10-$24 in advance at Burton Tower and at the door. 764-2538.*

★ **"The Death Penalty in Michigan: A Horror Receding": Washtenaw American Civil Liberties Union/Michigan Coalition against the Death Penalty.** Talks by speakers to be announced about the politics of the death penalty in Michigan. Also, presentation of the local ACLU branch's 1st Annual Bill of Rights Day Award to Lansing attorney Tom Downs, a prominent anti-death penalty activist. Refreshments. All invited. *4-6 p.m., U-M Lawyers' Club Lounge, Hutchins Hall, 625 S. State (near Monroe). Free. 662-1334.*

The Song Sisters: The Ark Children's Concert. Two popular local acoustic performers, singer/songwriter Julie Austin and singer Chris Barton, pair up to present two special evening concerts of Christmas and Hannukah songs for children. Austin, a member of the popular local bluegrass band Footloose, and Barton, a registered music therapist, accompany themselves on guitar, banjo, hammered and lap dulcimers, autoharp, recorders, flute, and homemade rhythm and folk toys. Expect a high-energy, fun-loving, educational program with lots of audience participation. *5 & 7 p.m., The Ark, 637½ S Main. Tickets $5 (children, $3) in advance at First United Methodist Nursery School and at the door. 761-1451.*

The Toledo War was settled and Michigan got the Upper Peninsula on December 14 and 15, 1836. That's when the so-called "Frostbitten" Convention met in the first Washtenaw County Courthouse and passed the resolution accepting Congress's offer of the western three-quarters of the UP if Michigan dropped its claim to the Toledo area. This action led directly to Michigan's admission to the Union on January 26, 1837. Dec. 15 ceremonies at the Ford Presidential Library observe the event's 150th anniversary.

★ **"Beyond War Spacebridge": Ann Arbor Beyond War.** Live via-satellite broadcast of the 1986 Beyond War Award to the presidents of the four Latin America Contadora nations, Mexico, Panama, Venezuela, and Colombia. *5-7 p.m., Modern Languages Bldg., room 2011. Free.*

Boar's Head Festival and Feast: First Presbyterian Church. Also, December 17 & 19. Donald Bryant, the First Presbyterian Church's Annie Award-

winning music director, conducts the church orchestra, all five of the church choirs, and six vocal soloists. The program features secular Renaissance dance and instrumental, choral, and vocal music, and a lavishly lighted, fully staged Nativity pageant with sacred carols. The congregation is invited to join in much of the singing. Stage direction by Julia Broxholm. The music is followed by a traditional English feast, including roast beef and pork, mince pies, and plum puddings. During the feast, madrigal singers wander from table to table. *6 p.m., First Presbyterian Church, 1432 Washtenaw. Festival and Feast: $10 (3rd-grade through 8th-grade students, $5; 2nd-grade students & younger, $3). Festival only: $4 (9th-grade through 12th-grade students, $2; 8th-grade students and younger, free) suggested donation. Tickets for the feast are likely to sell out very quickly. Ticket forms available at the church. No phone orders. For information, call 662-4466.*

Four very different versions of Handel's "Messiah" are presented in December: the University Musical Society's full-blown 150-voice version Dec. 5–7; the friendly, unrehearsed Community Messiah Sing open to all, Sun., Dec. 14; and two lighter, clearer, faster-moving versions played on early instruments according to Handel's own score. Ars Musica's Fri., Dec. 12, performance features Toronto's highly regarded Tafelmusik choir and orchestra. On Fri., Dec. 19, Lyn Lawless and Edward Parmentier of the American Baroque Ensemble again team up on original instruments for a version of "Messiah" that was enthusiastically reviewed in *The New Yorker* a few years ago.

"Caroling by Candlelight": Ann Arbor Symphony Orchestra. The Symphony inaugurates a new tradition with a family-oriented concert combining performances by AASO ensembles and sing-along caroling led by U-M Men's Glee Club director Patrick Gardner. The AASO String Ensemble performs Corelli's lovely Concerto Grosso, and the AASO Brass Choir performs Scheidt's "In dulci jubilo" Canzona, Gabrieli's Recercar per Sonar," and Holst's "Three Christmas Carols." The String Ensemble also accompanies guest vocalist Wendy Bloom, a nationally known local professional singer, in "O Holy Night." Also, performances by tubist Morris Kainuma of the Galliard Brass Ensemble and members of the U-M Men's Glee Club. Followed by punch and homemade cookies. *7 p.m., Michigan League Ballroom. Regular admission: $6 (children, $4). Patron seating: $15 (children, $10). For ticket information, call 994-4801.*

★**Our Lady's Madrigal Singers: Depot Town Association.** Concert of traditional Christmas music. A very popular Christmas tradition. *7 p.m., Aubree's Second Floor, 39-41 Cross St., Depot Town, Ypsilanti. Free. Dinner and drinks optional. Reservations recommended. 483-1870.*

"Holiday Dinner and Perspective on Nicaragua": Women's Action for Nuclear Disarmament. Talk by Pioneer High School history teacher **Joyce Chesbrough**, a former Republican city councilwoman who was a member of the Ann Arbor Sister City Delegation that visited Juigalpa, Nicaragua, last month. Followed by discussion of the nuclear arms buildup and U.S. military involvement in Latin America. Preceded by a holiday dinner. All invited. *7 p.m. (doors open), 7:30 p.m. (dinner), 8:30 p.m. (talk and discussion), location to be announced. $2. 761-1718.*

★**27th Annual Festival of Lessons and Carols: St. Andrew's Episcopal Church.** Congregation members read nine lessons that tell the story of God's dealings with humankind, from the Fall of Adam through Old Testament prophecy to the birth of Christ. Each lesson has an associated carol, which is performed by the St. Andrew's adult and junior choirs under the direction of Thomas Strode. Based on the famous Christmas Eve service held at King's College (Cambridge, England), the festival begins with the singing of "Once in royal David's city," first by a boy treble, then by the choir, then by the entire congregation. The music includes "Adam lay ybounden," "What sweeter music," "Jesus Christ the Apple Tree," "Lo, how a rose e'er blooming," "There is no rose," "O little town of Bethlehem," "Tomorrow shall be my dancing joy," and others. Composers include John Joubert, Harold Darke, John Gardner, and Kenneth Leighton. Reception follows. All invited. *7:30 p.m., St. Andrew's Episcopal Church, 306 N. Division at Catherine. Free. 663-0518.*

Big Band Dance: Sheraton University Inn. Dancing to the music of **Al Townsend and the Ambassadors**, a 20-piece big band that's long been Ann Arbor's favorite ballroom dance band. With vocalist Doug Kerr and the Diplomats vocal quartet. Cocktails & light snacks available. *7:30-10:30 p.m., Sheraton Inn, 3200 Boardwalk. $7.50 per person. 996-0600.*

★**Michigan Youth Symphony: U-M School of Music.** Robert Debbaut conducts this orchestra of area 7th-12th graders sponsored by the U-M School of Music. Program: Schubert's Unfinished Symphony and Tchaikovsky's 2nd Symphony. *8 p.m., Hill Auditorium. Free. 763-4726.*

★**Musical Theater Workshop: U-M School of Music.** Brent Wagner directs U-M musical theater students. Program to be announced. *8 p.m., U-M School of Music Bldg. McIntosh Theater, Baits Drive (off Broadway), North Campus. Free. 763-4726.*

Arlene Leitch: Ann Arbor Council for Traditional Music and Dance House Concert. This local Scottish fiddle virtuoso performs traditional music of Scotland and the Shetland Islands. *8 p.m., 702 Linda Vista (off Miller). Small donation. 769-1052.*

Open Mike Night: MainStreet Comedy Showcase. See 7 Sunday. 9 p.m.

FILMS

MTF. "Echo Park" (Robert Dornhoelm, 1986). Susan Dey, Tom Hulce, Michael Brown. Mich., 7:30 p.m.

15 MONDAY

★**"Commemoration of the Frostbitten Convention": Michigan Sesquicentennial Council.** On December 15, 1836, delegates to a convention held at the Washtenaw County Courthouse in Ann Arbor voted to accept Congress's offer of the western Upper Peninsula for the disputed Toledo strip, claimed by Ohio. This action paved the way for official statehood on January 26, 1837, when President Andrew Jackson signed the bill. Today's ceremonies commemorating this convention include an historical talk by U-M library school dean Robert Warner and a re-enactment of the reading and adoption of the resolution accepting Congress's offer. For this purpose, representatives have been invited from each of the 18 Michigan counties that sent delegates to the 1836 convention. The program also includes period music by the local early music ensemble Oriana. Followed by a reception in the Bentley Library sponsored by the Washtenaw County Historical Society. All invited. *2:30 p.m., Ford Presidential Library, 1000 Beal, North Campus. Free. 663-8826.*

U-M Men's Basketball vs. Bowling Green State University. *7:30 p.m., Crisler Arena. $8. 764-0247.*

★**Michigan Youth Band: U-M School of Music.** Performance by this ensemble of area 7th-12th graders sponsored by the U-M School of Music. Program to be announced. *8 p.m., Hill Auditorium. Free. 763-4726.*

FILMS

EYE. Comedy Night. Humorous shorts by various avant-garde film and video artists, including Reginald Hudlin's "Reggie's World of Soul," Mitchell Kriegman's "My Neighborhood," Peter Keenan's "Why Me?" and works by performance art pioneers Laurie Anderson and U-M art school grad Pat Oleszko. 214 N. Fourth Ave., 8 p.m. **MTF. "The Secret Policeman's Other Ball"** (Julian Temple, 1982). Documentary of two fund-raising concerts for Amnesty International, with comedy by the Monty Python troupe and music by Pete Townshend, Sting, Phil Collins, Eric Clapton, Jeff Beck, and other English rock stars. Mich., 7:45 p.m.

16 TUESDAY

★**Fellowship Tea: American Association of University Women.** An occasion for the AAUW to

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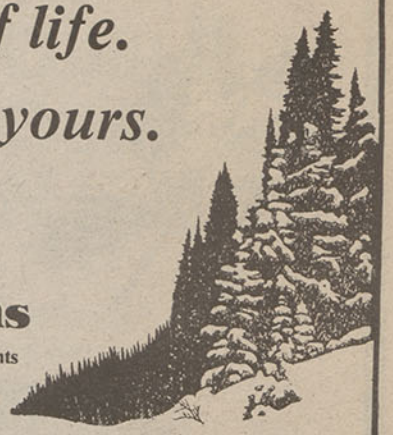

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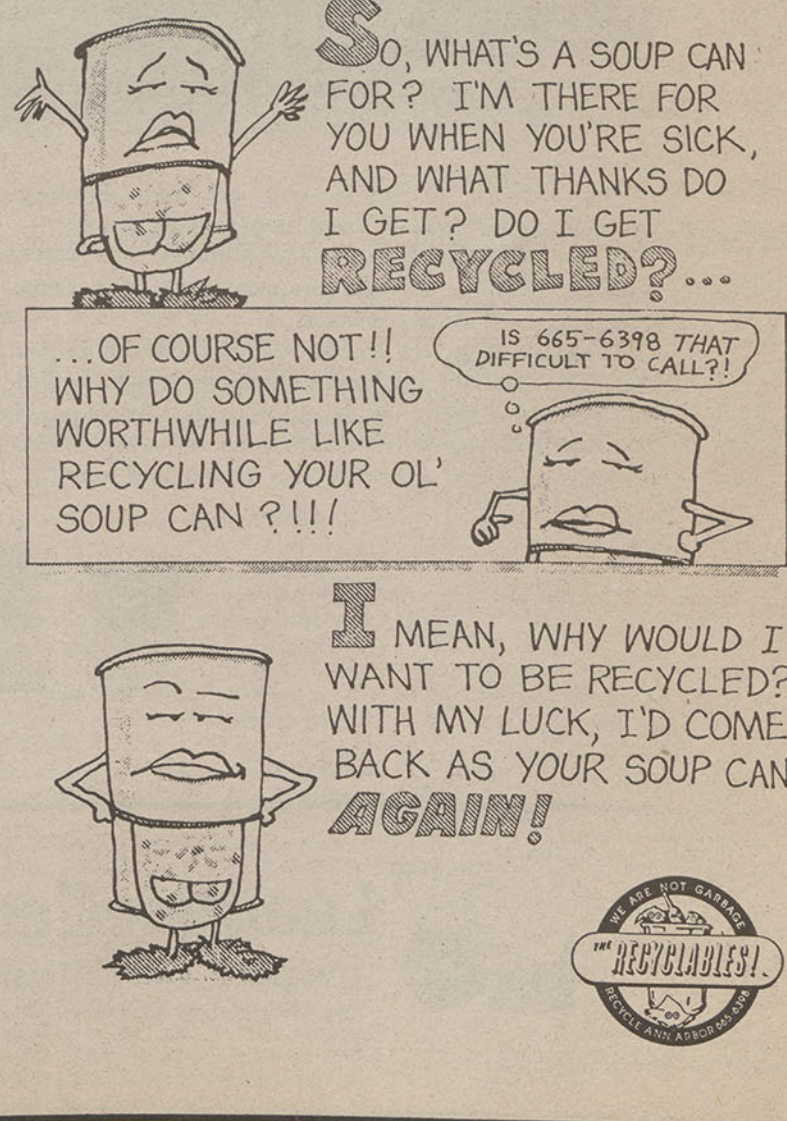
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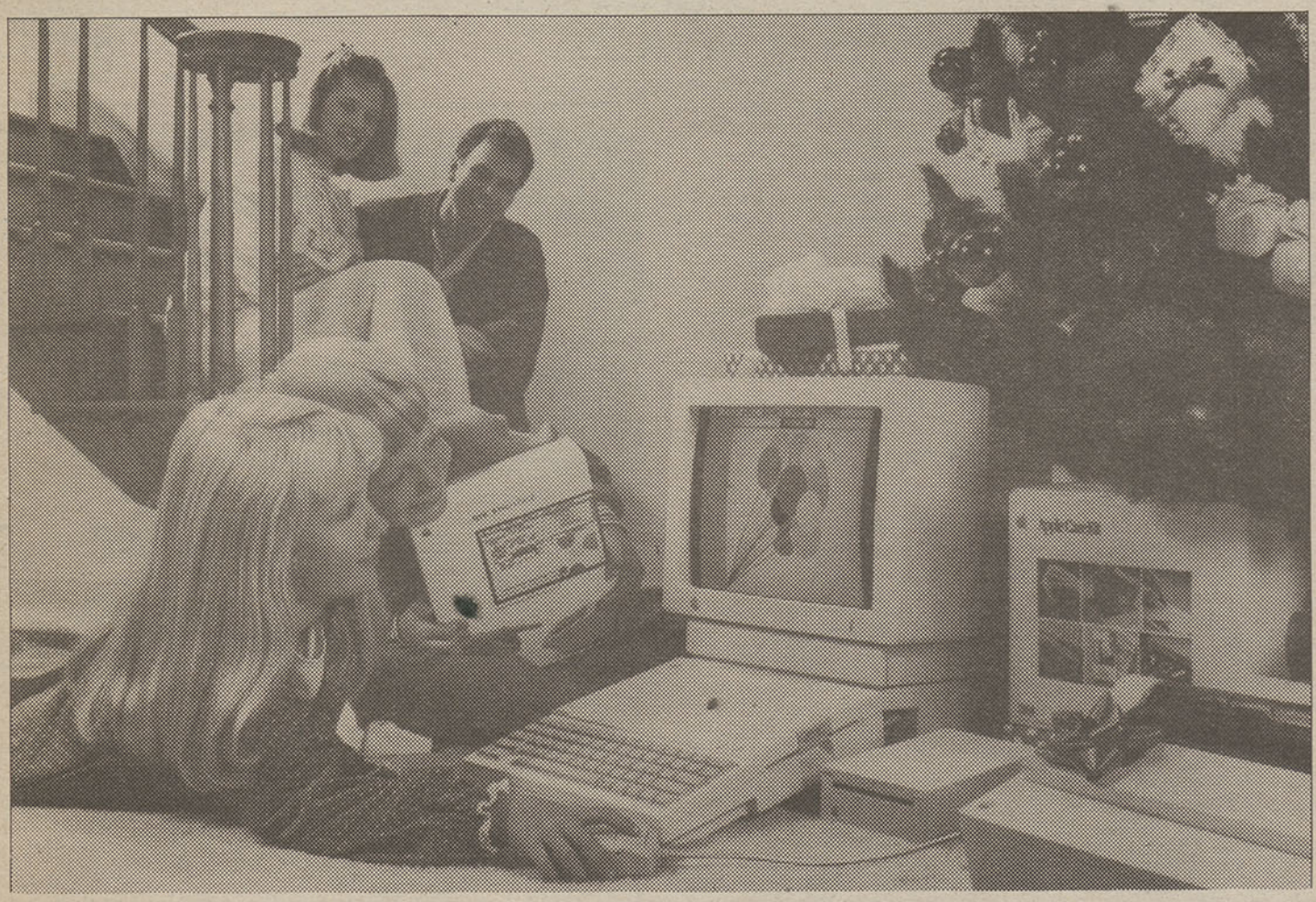

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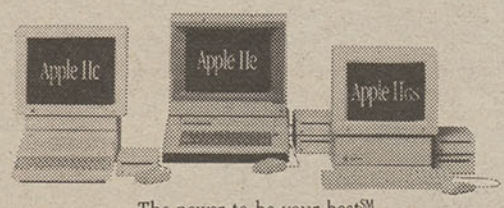

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honor their 1986 Mary Markley Scholarship recipient. Also, Betty Jozwick and Barbara Petoskey, two local branch members chosen for their contributions this year, are honored during the official donation of the proceeds from the fall book sale to the AAUW Education Foundation. (This year's book sale was the best ever, raising more than $12,000.) Entertainment by the U-M Faculty Women's Club Choral Group. Refreshments. All invited. *2-5 p.m., Women's City Club, 1830 Washtenaw. Free. 971-4356.*

★ **Weekly Meeting: The Jugglers of Ann Arbor.** See 2 Tuesday. 6:30-9:30 p.m.

★ **Holiday Music: Briarwood Mall.** See 2 Tuesday. Tonight: the **Ann Arbor Barbershop Quartet.** 7 p.m.

★ **Bi-weekly Meeting: Ann Arbor Camera Club.** See 2 Tuesday. 7:30 p.m.

FILMS

EYE. "The Man in the Silk Hat" (Maud Linder, 1983). Documentary about the director's father, the silent film slapstick comedy star Max Linder. Charlie Chaplin called Linder "the master," and he was also a major influence on Harpo Marx. 214 N. Fourth Ave., 8 p.m. **MTF. "Sleeper"** (Woody Allen, 1973). Woody Allen, Diane Keaton. Mich., 7:30 p.m. **"Take the Money and Run"** (Woody Allen, 1969). Woody Allen, Janet Margolin. Mich., 9:30 p.m.

17 WEDNESDAY

★ **Drop-In Storytimes: Ann Arbor Public Library.** See 2 Tuesday. 10-10:30 a.m., main library, 343 S. Fifth Ave.

Boar's Head Festival and Feast: First Presbyterian Church. See 14 Sunday. 6 p.m.

★ **Holiday Music: Briarwood Mall.** See 2 Tuesday. Tonight: the **Trenton High School Jazz Band.** 7 p.m.

★ **General Meeting: Washtenaw Ski Touring Club.** See 3 Wednesday. Tonight: a ski swap. Bring equipment to sell. Also, a review of what to expect on club trips. 8 p.m.

★ **"Listening to Classical Music": SKR Classical.** See 3 Wednesday. 8-9 p.m.

★ **"A New Paradigm for Human Nature": New Dimensions Study Group.** Local psychotherapist Jeffrey Von Glahn discusses recent advances in psychotherapy suggesting that human beings are basically good, and he attempts to explain why, nonetheless, human beings throughout history have not acted humanely. All invited. *8:15 p.m., Yoga Center, 205 E. Ann. Free. 971-0881 (eves.).*

Chaplin called silent film slapstick star Max Lindner "The Master." "The Man in the Silk Hat," Maud Lindner's 1983 film about her father, includes footage from his classic films. Tues., Dec. 16.

"The Misanthrope": Ann Arbor Civic Theater. Also, December 18-20. Hans Friedrichs directs Moliere's classic comedy, a dark, biting satire of high society. The action is focused on a man, thoroughly disenchanted with humanity, who falls in love with a bright, witty, gossipy socialite who stands for everything he doesn't believe in. This production uses a prose translation by John Wood and changes the setting from the court of Louis XIV to pre-World War I Paris. Stars Thom Johnson, Kerry Graves Smith, Wendy Wright, Patti Attar, Steve Lane, Paul VanderRoest, and Carolyn McKnight. *8 p.m., Lydia Mendelssohn Theater. Tickets $6-$9 in advance at the Ann Arbor Civic Theater (338 S. Main) through December 12; at the Michigan League Ticket Office beginning December 15; and at the door. 662-7282.*

One of many outstanding church Christmas music programs is the First Presbyterian Church's Boar's Head Festival and Feast. It features Donald Bryant, the church's Annie-winning music director, conducting the church and five choirs. There's also a lavish Nativity pageant with sacred carols (the audience sings, too) and Renaissance music and dance. Followed by a traditional English feast. Dec. 14, 17, and 19.

Paula Poundstone: MainStreet Comedy Showcase. Also, December 18-20. Widely considered one of the brightest young comics around, Poundstone has appeared on both "Saturday Night Live" and the "David Letterman Show." Preceded by two opening acts. Alcohol is served. *9 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $8. 996-9080.*

FILMS

MTF. "Everything You Always Wanted to Know about Sex" (Woody Allen, 1972). Woody Allen. Mich., 7:30 p.m. **"Love and Death"** (Woody Allen, 1975). Woody Allen, Diane Keaton. Mich., 9:30 p.m.

18 THURSDAY

★ **"A Look Ahead for 1987": Ann Arbor Area Chamber of Commerce.** Discussion by a panel of local business leaders to be announced. Coffee & donuts. *7:30-9 a.m., Sheraton University Inn, 3200 Boardwalk. Free. Reservations required. 665-4433.*

★ **"Christmas Crafts Around the World": International Neighbors.** Members show how to make German straw angels, Norwegian folded baskets, and other international holiday decorations. Also, Christmas music by the Angell School 1st, 2nd, and 3rd grade chorus. International Neighbors is a 29-year-old group of local women organized to welcome women from other countries who are living in Ann Arbor temporarily. Nursery care provided. Open to all area women. *9:30-11 a.m., Zion Lutheran Church social hall, 1501 W. Liberty. Free. 662-0626.*

"Scandinavia": Michigan League International Night. See 6 November. 4:30-7:30 p.m.

★ **Monthly Meeting: Ann Arbor Society for Origami.** All invited (children and adults) to learn about and try their hand at origami, the ancient, elegant oriental art of paperfolding. *7-9:30 p.m., Ann Arbor Art Association, 117 W. Liberty. Free. 662-3394.*

★ **"Caroling at Glacier Hills": Glacier Hills Retirement Center.** All invited to join this old-fashioned caroling party around a Christmas tree, with musical accompaniment by the U-M French Horn Ensemble. Hot chocolate and cookies. *7-8 p.m., Glacier Hills, 1200 Earhart Rd. (1 mile north of Geddes). Free. 769-6410.*

★ **Holiday Music: Briarwood Mall.** See 2 Tuesday. Tonight: the **Brighton Bell Choir.** 7 p.m.

"The Christmas Star": U-M Exhibit Museum Planetarium. See 13 Saturday. 7:30 p.m.

★ **"Riding on Stars": Young People's Theater.** Also, December 19-21. Scott Weissman directs a cast of young people and adults in this holiday drama written by students in a YPT Young Authors' Workshop. The main character is a child from another solar system sent to earth to find something sparkly for his planet's holiday sparkle soup. The child is heading for France but lands instead in some woods near Flint, where he becomes involved in a kidnap-and-rescue adventure. The action involves a woman-in-hiding, her three animal protectors, a group of children returning from a holiday camp, and a gang of underworld thugs.

It all culminates in a multi-cultural holiday celebration, involving Christmas, Hannukah, the Chinese New Year, and Kwansa (the African harvest holiday). The play includes several original songs, with music by Ann Arbor's popular folk duo Gemini. *7 p.m., Performance Network, 408 W. Washington. Tonight's preview performance is free, thanks to donations by area businesses Johnson, Johnson, & Roy, The Michigan Group, Huron Leasing, Hobbs & Black, and Generations. Tickets for tonight's free performance are available at Generations. Tickets for Fri.-Sun. performances are $5.50 (students & seniors, $3.50). For reservations, call 996-3888, 663-0681.*

★ **"Holiday Musical Presentation": Jacobson's.** Jacobson's employee Lenny LaFleur directs a 4-member troupe in a series of brief holiday musical skits. *7:30 p.m., Jacobson's, 612 E. Liberty. Free. 769-7600.*

★ **"Teen Task Force Update": Ann Arbor Democratic Party Monthly Meeting.** Progress report on the city's recently established Citizen Task Force for Freetime Activities for Adolescents. A chance to offer your own ideas and to respond to ideas this citizen committee has already come up with. Presenters include Teen Task Force chair Susan Contratto and other task force members. All invited. *7:30 p.m., 2nd Congressional District Democratic Office, 211 N. Main. Free. 747-8211.*

★ **Flute and Organ Recital.** Recital by Ann Arbor Symphony flutist Pamela Morgan and First United Methodist Church (Plymouth) organist Mark B. Smith. Program: J. S. Bach's Suite in C minor, John Weaver's Rhapsody for flute and organ, and Prokofiev's Sonata in D major for flute and piano. *8 p.m., Concordia College Chapel, 4090 Geddes Rd. Free. 769-3394.*

Stephanie Moore and Kathy Ozer: The Ark. The popular, award-winning local duo of vocalist Moore and pianist Ozer perform some Christmas carols and Hannukah songs, along with their usual assortment of tasty jazz, R&B, and popular standards and originals. *8 p.m., The Ark, 637½ S. Main. $6 by reservation and at the door. 761-1451.*

"The Misanthrope": Ann Arbor Civic Theater. See 17 Wednesday. 8 p.m.

Paula Poundstone: MainStreet Comedy Showcase. See 17 Wednesday. 9 p.m.

FILMS

MTF. "Lucus" (David Seltzer, 1986). A young misfit meets the girl of his dreams and tries to impress her by becoming "one of the guys." Mich., 7:45 p.m.

19 FRIDAY

Boar's Head Fesitval and Feast: First Presbyterian Church. See 14 Sunday. 6 p.m.

★ **Caroling and Potluck Supper: Sierra Club.** All invited to sing Christmas carols in the Georgetown neighborhood, followed by a potluck supper. Bring a dish to pass and a flashlight, and dress warmly. *7 p.m., 2784 Glenbridge. Free. For directions, call Linda Gamnes at 769-6511, ext. 2249 (weekdays) or 973-9029 (eves.).*

"Riding on Stars": Young People's Theater. See 18 Thursday. 7 p.m.

"A Teaching from the Native American Medicine Wheel: Spiritual Sexuality and the Lovers' Masks": Contributions to Wisdom (Crazy Wisdom Bookstore/Contributions to Wellness Newsletter). Talk by local social worker Michael Andes. Preceded by tea at 7:30 p.m. *8-9:30 p.m., Crazy Wisdom Bookstore, 206 N. Fourth Ave. $3 donation. 665-2757, 662-4902.*

Handel's "Messiah": American Baroque Ensemble. A second chance to hear Handel's popular Christmas oratorio performed on original instruments by a chamber ensemble, as was the practice in Handel's time. (See 12 Friday Ars Musica listing.) Ensemble regulars Lyndon Lawless (violin), Michael Lynn (baroque flute), Enid Sutherland (viola da gamba), and Ed Parmentier (harpsichord) are joined by local and visiting instrumentalists to form a 12-member ensemble. Parmentier also directs the 16-voice U-M Early Music Ensemble. Vocal soloists are local tenor Carmen Cavallero, bass Steven Wipfli of the University of Toledo music faculty, soprano Diane Lewarne of the Canadian Opera Ensemble, and the celebrated Canadian alto Allan Fast, winner of the 1985 International

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"The Misanthrope": Ann Arbor Civic Theater. See 17 Wednesday. 8 p.m.

Paula Poundstone: MainStreet Comedy Showcase. See 17 Wednesday. 8:30 & 11 p.m.

FILMS

CG. "The 400 Blows" (Francois Truffaut, 1959). Jean-Pierre Leaud stars in this sensitive, insightful tale of a young boy who turns to petty crime to escape the oppression of home and school. French, subtitles. AH-A, 7 & 9 p.m. **MTF. "Breaker Morant"** (Bruce Beresford, 1979). Compelling courtroom drama about three soldiers court-martialed on trumped-up charges during the Boer War to satisfy the needs of the British empire. Mich., 7:45 p.m. **"Gallipoli"** (Peter Weir, 1981). Mel Gibson and Mark Lee are two youthful idealists who enlist in the British army during WW I in this engrossing antiwar tale. Mich., 10 p.m.

20 SATURDAY

Mr./Ms. Wolverine Novice/Michigan Open Mixed Pairs: Pumphouse Productions. Two separate bodybuilding competitions. In the Mr./Ms. Wolverine competition, men and women compete in separate contests. Men are judged on muscularity, symmetry, and vascularity (the more visible the veins, the less fat). Women are judged on symmetry and on quality of muscle tone. Unlike the men, the women can lose points for being too muscular. In the Michigan Open Mixed Pairs, male-female pairs are judged on the way their bodies complement each other and on the effectiveness of their choreographed posing routines—including their effectiveness in exciting the audience. *9:30 a.m. (pre-judging) & 6:30 p.m. (finals), Michigan Theater. Tickets $3 at the door only for the pre-judging and $8 in advance ($10 at the door) for the finals. Advance tickets available at the Michigan Theater and from Pumphouse Productions, 11730 S. Maple Rd., Milan, MI 48160. 429-1496.*

"The Brightest Stars"/"The Christmas Star": U-M Exhibit Museum Planetarium. See 13 Saturday. 10:30 & 11:30 a.m. ("The Brightest Stars"); 2, 3, & 4 p.m. ("The Christmas Star").

★ **Monthly Meeting: Detroit Storytellers League.** A chance to meet other storytellers and to hear some good stories. All storytellers and would-be storytellers invited. Bring a sandwich. *Noon-3 p.m., location to be announced. Free. 761-5118.*

Holiday Magic Workshop: Ann Arbor Art Association. See 6 Saturday. 1-4 p.m.

"The Misanthrope": Ann Arbor Civic Theater. See 17 Wednesday. 2 & 8 p.m.

"Riding on Stars": Young People's Theater. See 18 Thursday. 2 & 7 p.m.

U-M Men's Basketball vs. Northern Michigan. *7:30 p.m., Crisler Arena. $8. 764-0247.*

★ **Bob Black: Dawn Treader Book Shop.** A former Ann Arborite who now lives in Boston, Black is on hand to sign copies of his new book, *The Abolition of Work and Other Essays,* a collection of essays featuring Black's characteristic blend of an anarchist-socialist perspective with a truly anarchic sense of humor. "Libertarianism and Leninism are as different as Coke and Pepsi when it comes to consecrating class society and the source of its power, work," says Black. "Only upon the firm foundation of factory fascism and office oligarchy do libertarians and Leninists dare to debate the trivial issues dividing them." Praised by one reviewer as "feverish subversive satiric scowls and hymns," the essays in the collection include "Left Rites," "Theses on Groucho Marxism," "Feminism as Fascism," "A Lunatic Fringe Credo," and others. *8 p.m., Dawn Treader Book Shop, 1202 S. University. Free. 663-3773, 665-2270.*

Contra, Quadrille, and Square Dances: Cobblestone Country Dancers. All dances taught; beginners welcome. Live music by Vinnie Tufo and Debbie Low with callers Robin Warner and Don Theyken. Casual attire. *8 p.m.-midnight, Webster Community Hall, across from Webster Church. (Take Miller Rd. west to Zeeb Rd., take Zeeb north to Joy, take Joy east to Webster Church Rd., and go north onto Webster Church Rd.) $3. 996-8359.*

Paula Poundstone: MainStreet Comedy Showcase. See 17 Wednesday. 8:30 & 11 p.m.

Charlotte and David Faumann and their popular Mask Puppet Theater characters present a Christmas/Hannukah children's show at The Ark, Sun., Dec. 21.

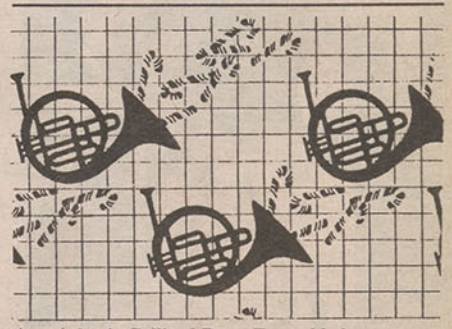
Open Stage Poetry Reading: Nikki's All-Night Cafe. All poets invited to come read their poems at this monthly event. These open readings usually draw a full house, with as many as two dozen poets reading until 2 a.m. *9 p.m.-2 a.m. Nikki's All-Night Cafe (a.k.a. Sottini's Sub Shop), 205 S. Fourth Ave. 665-9540.*

FILMS

CG. "Cocoanuts" (Joseph Santley & Robert Florey, 1929). Marx Brothers, Margaret Dumont. See "Pick of the Flicks." MLB 3; 7 p.m. **"Animal Crackers"** (Victor Heerman, 1930). Marx Brothers, Margaret Dumont. MLB 3; 9 p.m.

21 SUNDAY

Elmo's Jingle Bell Run: Ann Arbor Track Club. More of a tour than a timed run. Meet at the Michigan Theater to divide into small groups, each led by a volunteer "rundeer," to run various distances at various paces through the U-M campus and Arboretum. The course returns to the Michigan Theater for refreshments, singing, and door prizes. Runners and walkers of all ages and abilities are welcome. *10 a.m., Michigan Theater lobby. $1 donation. 994-9898.*



Ann Arbor's Galliard Brass Ensemble has released three albums of brass chamber music for Christmas, including "Holiday Brass" on the musical Heritage Society label last year. Hear them in the historic 1867 St. Andrew's Church, rich in stained glass treasures, Sun., Dec. 21.

Community Hannukah Party: Jewish Cultural School. Features traditional holiday food, including latkes (potato pancakes) and trimmings, along with cider and applesauce. Also, songs, games, and playlets. Prize for the most original homemade dreidl (a 4-sided Jewish toy spun like a top). All invited. *10 a.m.-noon, 2010 Washtenaw (south of Devonshire). Small fee to cover cost of food. 662-5341.*

"Santa on Ice": Ann Arbor Parks Department. Christmas party for all ages. Candy canes and pictures with Santa. *1-3 p.m., Veterans Park Ice Arena, 2150 Jackson Rd. $2.75 (youth & seniors, $2.25). 761-7240.*

"Skate with Santa": Ann Arbor Parks Department. Parents welcome to bring cameras to take photos of their children skating with Santa. Free candy canes. *2-5 p.m., Buhr Park Ice Rink, 2751 Packard Rd. $1.50 (youth ages 17 and under, $1). 971-3228.*

The Mask Puppet Theater: The Ark. Popular local puppeteers Charlotte and David Faumann present a combined Christmas and Hannukah children's show. The program includes three original pieces, "The Christmas Visitor," "Hannukah in Russia," and "Hannukah in Outer Space." The cast of large hand puppets features many familiar Mask Puppet Theater characters, including Wally the Weasel and Werner Wolf. *2 p.m., The Ark, 637½ S. Main. $4 (children, $2). 761-1451.*

"The Christmas Star": U-M Exhibit Museum Planetarium. See 13 Saturday. 2, 3, & 4 p.m.

"Riding on Stars": Young People's Theater. See 18 Thursday. 2 & 7 p.m.

"Holiday Brass": Galliard Brass Ensemble. This popular Ann Arbor-based quintet opens its 18th season with a concert of brass chamber music. The program includes works by Purcell, Boyce, and J.S. Bach, along with several Christmas songs arranged by Richard Price. Galliard has released three albums of Christmas music, including "Christmas Brass," a live recording at St. Thomas Church in Ann Arbor issued last year on the Musical Heritage Society label. Members are trumpeters Charles Larkins and Brian Rood, French hornist Carrie Banfield, trombonist John Upton, and tubist Morris Kainuna. *2:30 p.m., St. Andrew's Episcopal Church, 306 N. Division. $6 (students & seniors, $3; families, $15) at the door only. 995-5688.*

Open Mike Night: MainStreet Comedy Showcase. See 7 Sunday. 9 p.m.

FILMS

MTF. "Sylvia" (Michael Firth, 1985). Story of Sylvia Ashton-Warner's experiences at a Maori School in the New Zealand outback in the 1940s as she develops the revolutionary method of "organic teaching" that brought her world acclaim. Mich., 7:30 p.m.

22 MONDAY

Youth Holiday Day Camp: Washtenaw County Parks and Recreation Commission. Also, December 23 & 26. A second 3-day session is offered December 29-30 & January 2. Supervised recreational activities include games, crafts, music, movies, and storytelling. For children ages 5-12. Bring a sack lunch. *8:15 a.m.-5:15 p.m., County Recreation Center, 4133 Washtenaw (entrance on Hogback). $21 ($10.50 for each additional child) for the 3-day session. $9 per day. registration required by December 15. 973-2575.*

FILMS

MTF. "200 Motels" (Frank Zappa, 1971). Freaked-out look at life on the rock 'n' roll road, with the Mothers of Invention, Theodore Bikel, Ringo Starr, Keith Moon, the Royal Philharmonic, and "Dental Hygiene Dilemma," an X-rated animated sequence by Cal Shenkel. Mich., 7 p.m. **"Yellow Submarine"** (George Dunning, 1968). Animated fantasia by the Beatles. Mich., 9 p.m.

23 TUESDAY

★ **Film Program: Ann Arbor Public Library.** Also, December 30. Three showings of a 30-minute program of animated films for preschoolers and one showing of a 90-minute program of animated films for elementary school children. Today: for preschoolers, animated shorts adapted from two award-winning books, Raymond Briggs's **"The Snowman"** and Ezra Jack Keats's **"The Snowy Day."** For elementary school children, **"The Snowman," "Very Merry Cricket"** (based on George Selden's *Cricket in Times Square), and* **"Mr. Magoo's Christmas,"** loosely based on Dickens' *A Christmas Carol.* Space limited: first come, first seated. *10 & 11 a.m. & 2 p.m. (preschoolers) and 3 p.m. (elementary school children), Ann Arbor Public Library, 343 S. Fifth Ave. at William. Free. 994-2345.*

★ **Weekly Meeting: The Jugglers of Ann Arbor.** See 2 Tuesday. 6:30-9:30 p.m.

FILMS

MTF. "White Christmas" (Michael Curtiz, 1954). Bing Crosby, Danny Kaye, Rosemary Clooney. Music by Irving Berlin. Mich., 7:45 p.m.

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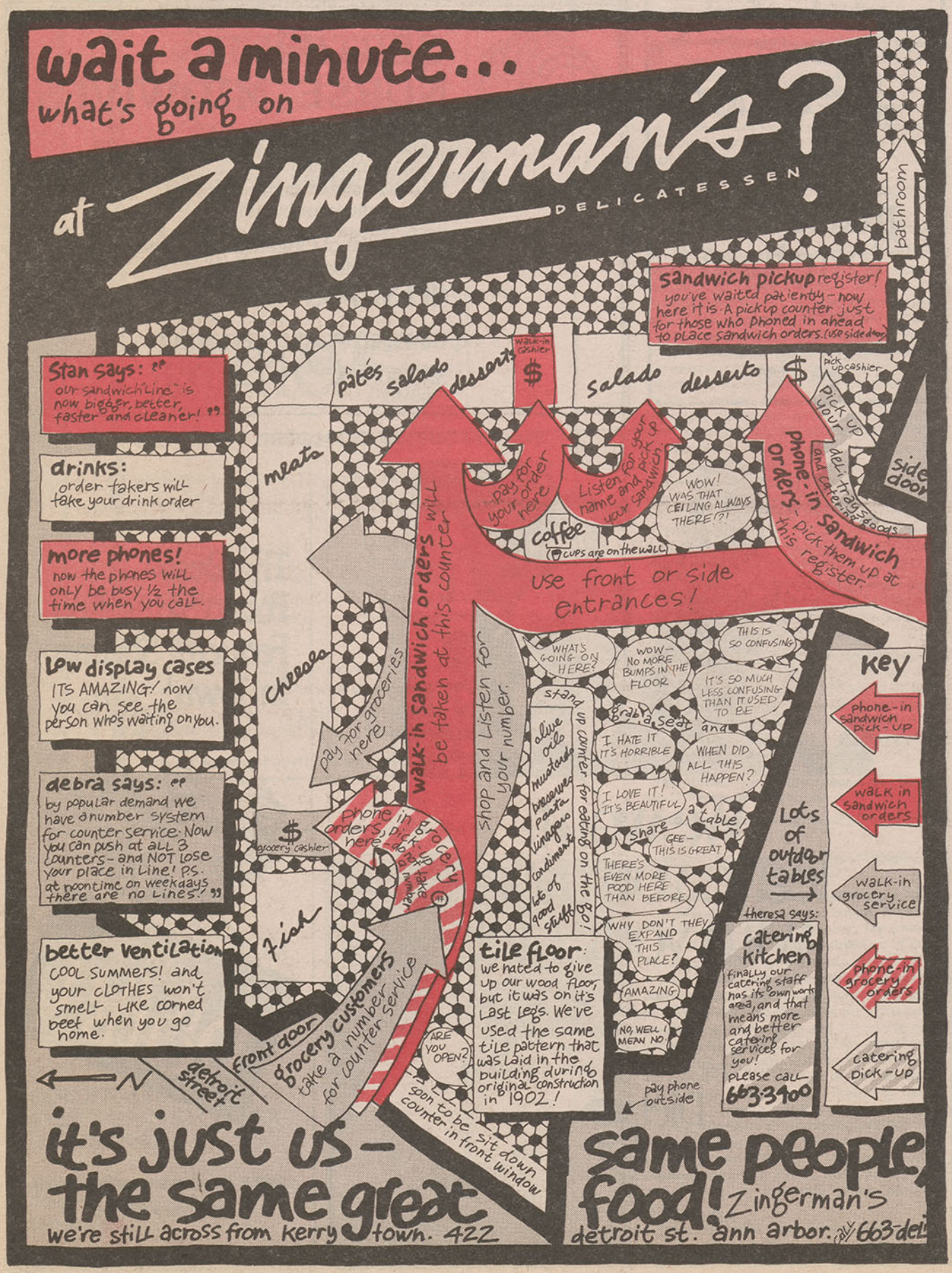
wait a minute...
what's going on
at Zingerman's
DELICATESSEN
bathroom
sandwich pickup register!
you've waited patiently – now here it is. A pickup counter just for those who phoned in ahead to place sandwich orders. (use side door)
Stan says: "our sandwich line is now bigger, better, faster and cleaner!"
drinks: order takers will take your drink order
more phones! now the phones will only be busy ½ the time when you call.
low display cases ITS AMAZING! now you can see the person who's waiting on you.
debra says: by popular demand we have a number system for counter service. Now you can push at all 3 counters – and NOT lose your place in line! PS. at noontime on weekdays there are no lines!
better ventilation COOL SUMMERS! and your CLOTHES won't smell like corned beef when you go home.
pâtés salads desserts
meats
cheese
fish
grocery cashier
walk-in cashier
pick up cashier
pay for your order here
Listen for your name and pick up your sandwich
WOW! WAS THAT CEILING ALWAYS THERE!?!
coffee (cups are on the wall)
phone-in sandwich orders – pick them up at this register
deli trays & catering goods
side door
use front or side entrances!
walk-in sandwich orders will be taken at this counter
pay for groceries here
phone in orders here
grocery pick up
shop and Listen for your number.
stand up counter for eating on the go!
olive oils mustards preserves pastas vinegars condiments lots of good stuff
WHAT'S GOING ON HERE?
WOW – NO MORE BUMPS IN THE FLOOR
THIS IS SO CONFUSING
IT'S SO MUCH LESS CONFUSING THAN IT USED TO BE
grab a seat and
I HATE IT IT'S HORRIBLE
WHEN DID ALL THIS HAPPEN?
I LOVE IT! IT'S BEAUTIFUL
a table!
share
GEE – THIS IS GREAT
THERE'S EVEN MORE FOOD HERE THAN BEFORE
WHY DON'T THEY EXPAND THIS PLACE?
AMAZING
NO, WELL I MEAN NO
ARE YOU OPEN?
soon to be sit down counter in front window
tile floor: we hated to give up our wood floor, but it was on it's Last Legs. We've used the same tile pattern that was laid in the building during original construction in 1902!
Lots of outdoor tables
there's says:
catering kitchen finally our catering staff has its own work area, and that means more and better catering services for you! please call 663-3400
pay phone outside
key
phone-in sandwich pick-up
walk in sandwich orders
walk-in grocery service
phone-in grocery orders
catering pick-up
detroit street
front door
grocery customers take a number for counter service
it's just us – the same great
we're still across from kerry town. 422
same people, food! Zingerman's
detroit st. ann arbor. 663-del

24 WEDNESDAY

★ **Lessons and Carols: First Presbyterian Church.** The traditional program of scripture readings interspersed with sacred carols, anthems, and hymns performed by all five of the church's choirs. Donald Bryant conducts. *5 & 7:30 p.m., First Presbyterian Church, 1432 Washtenaw. Free. 662-4466.*

★ **Christmas Carols: St. Andrew's Episcopal Church.** Preceding the Festival Eucharist service, the St. Andrew's adult choir and orchestra perform a selection of carols by the English composer John Rutter, including "The Shepherd's Pipe Carol," "Love Come Down at Christmas," "The Holly and the Ivy," and others. Followed by carols by the handbell choir. *10:30 p.m., St. Andrew's Episcopal Church, 306 N. Division. Free. 663-0518.*

FILMS

No films.

25 THURSDAY (Christmas)

★ **"Holy Nights": Rudolf Steiner Institute.** Also, December 26-31 & January 1-5. First in a series of meetings to read and discuss Rudolf Steiner's lecture series, "The Fifth Gospel." *8 p.m., Rudolf Steiner Institute, 1923 Geddes Ave. Free. 662-6398.*

FILMS

No films.

26 FRIDAY

Bi-weekly Meeting: Expressions. See 12 Friday. Tonight's topics: "The Best Holiday Season I Can Remember," "How Do I Handle Loneliness?" and charades. 7:30 p.m.

★ **"Holy Nights": Rudolf Steiner Institute.** See 25 Thursday. 8 p.m.

Dave Coulier: MainStreet Comedy Showcase. Also, December 27-28. A headliner in both the Detroit and Ann Arbor Comedy Jams, Coulier is a popular Detroit comic who does a lot of musical humor (he plays an air trumpet), creates characters with his voice, and tells stories about growing up. Preceded by two opening acts. Alcohol is served. *8:30 & 11 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $8. 996-9080.*

FILMS

MTF. "2001: A Space Odyssey" (Stanley Kubrick, 1968). Classic sci-fi epic. Mich., 7:45 p.m.

27 SATURDAY

"The Brightest Stars"/"The Christmas Star": U-M Exhibit Museum Planetarium. See 13 Saturday. 10:30 & 11:30 a.m. ("The Brightest Stars"); 2, 3, & 4 p.m. ("The Christmas Star").

★ **"Holy Nights": Rudolf Steiner Institute.** See 25 Thursday. 8 p.m.

Third Rail: Performance Network. Reunion of this talented and very popular rock 'n' roll band comprised of Community High School students that broke up when several of its members graduated. It performs mostly original material in a somewhat psychedelic vein, including songs from their 1985 cassette release, "Above the Clouds," as well as more richly textured recent compositions. Members are vocalist Charles Dentel, guitarist Alex Johnson, keyboardist Ben Wilson, drummer Rod Avsharian, and bassist Alex Smoller (also a member of last year's international award-winning Community High School Jazz Band). *8:30-11:30 p.m., Performance Network, 408 W. Washington. $3. 663-0681.*

Dave Coulier: MainStreet Comedy Showcase. See 26 Friday. 8:30 & 11 p.m.

FILMS

MTF. "Alien" (Ridley Scott, 1979). Sci-fi horror. Mich., 7:30 & 9:30 p.m.

28 SUNDAY

★ **8th Annual Winter Party: Washtenaw County Parks and Recreation Commission.** Popular WCPARC naturalist Matt Heumann leads a short, brisk walk through the wintry woods. Afterwards,

drive to a private cabin for warm drinks, goodies to eat, and fireside stories and songs. Bring a holiday dessert, soup, or other treats to pass around. All invited. No pets. *10 a.m. Meet at Park Lyndon South parking lot, N. Territorial Rd. (1 mile east of M-52). Free. 973-2575.*

Sheri Nichols's "Piaf" at the Attic Theater in Detroit was one of the theater's most popular and critically acclaimed performances. The "darling of local chanteuse critics," Nichols appeared in a one-woman concert at Detroit's Orchestra Hall last October. Back in Ann Arbor by popular demand, she performs at Kerrytown Concert House on New Year's Eve at 8 p.m.

U-M Women's Basketball vs. Bowling Green State University. *2 p.m., Crisler Arena. $1. 763-2159.*

"The Christmas Star": U-M Exhibit Museum Planetarium. See 13 Saturday. 2, 3, & 4 p.m.

★ **"Holy Nights": Rudolf Steiner Institute.** See 25 Thursday. 8 p.m.

Dave Coulier: MainStreet Comedy Showcase. 26 Friday. 9 p.m.

FILMS

MTF. "Diva" (Jean-Jacques Beineix, 1982). A young mail carrier's infatuation with an opera singer unwittingly embroils him in a political murder. French, subtitles. Mich., 7:30 p.m.

29 MONDAY

"The Christmas Star": U-M Exhibit Museum Planetarium. See 13 Saturday. 2 & 3 p.m.

★ **"Holy Nights": Rudolf Steiner Institute.** See 25 Thursday. 8 p.m.

FILMS

MTF. "THX-1138" (George Lucas, 1971). Futuristic sci-fi. See "Pick of the Flicks." Mich., 7:45 p.m.

30 TUESDAY

★ **Film Program: Ann Arbor Public Library.** See 23 Tuesday. Today: for preschoolers (10 & 11 a.m. and 2 p.m.), animated shorts adapted from Pat Hutchins's **"Changes Changes,"** Don Freeman's **"Corduroy,"** and William Steig's **"Dr. DeSoto."** For elementary school children (3 p.m. only), **"Looney, Looney, Looney,"** an 80-minute compilation of Frtiz Freleng cartoons featuring Bugs Bunny, Porky Pig, Daffy Duck, Yosemite Sam, Tweetie Pie, and Sylvester.

U-M Women's Basketball vs. University of Toledo. *2 p.m., Crisler Arena. $1. 763-2159.*

"The Christmas Star": U-M Exhibit Museum Planetarium. See 13 Saturday. 2 & 3 p.m.

★ **"Holy Nights": Rudolf Steiner Institute.** See 25 Thursday. 8 p.m.

FILMS

MTF. "Notorious" (Alfred Hitchcock, 1946). Cary Grant, Ingrid Bergman, Claude Rains. Mich., 8 p.m. **"The 39 Steps"** (Alfred Hitchcock, 1935). Robert Donat, Madeleine Carroll. Mich., 10 p.m.

31 WEDNESDAY

★ **"World Instant of Cooperation."** Today at noon Greenwich Time (7 a.m. in Ann Arbor) people around the world are being invited to join together "to suspend for one hour, all thoughts of fear, conflict, and separation as they pray, meditate, and contemplate the oneness of all life on earth." Locally, a public observance of this event is being held at the Friends Meeting House. Following the "peace meditation" (7-8 a.m.), local performing artist and peace activist Jesse Richards leads a day-long program of peace-oriented art projects, discussions, and workshops (8 a.m.-7 p.m.). The day concludes with a candlelight peace vigil (7-8 p.m.). All invited. *7 a.m.-8 p.m., Friends Meeting House, 1420 Hill St. Free. For information or to volunteer to help organize activities, call 995-2972.*

"It Had to Be You": True Grist Dinner Theater (Washtenaw Council for the Arts). Continues every Wednesday (12:30 & 6:30 p.m.), Thursday-Friday (6:30 p.m.), Saturday (12:30 & 6:30 p.m.) and Sunday (12:30 p.m.) through January 25. Richard Pahl directs Renee Taylor and Joseph Bologna's popular contemporary comedy about a down-and-out actress who traps a successful director in her apartment on Christmas Eve. During the course of the evening she manages to convince him that she's wonderful and to take her as his partner in dramaturgy and marriage. Stars Gregory Etter and Rebecca Shouse. *12:30 p.m. (lunch), 2 p.m. (show), and 6:30 p.m. (dinner), 8 p.m. (show) True Grist Dinner Theater and Restaurant, Homer, Mich. (Take I-94 west to Exit 156 and follow M-60 into Homer. The theater is on M-60.) $16 (Wed. & Sat. matinee), $17 (Wed.-Thurs.), $18 (Fri. & Sun.), $20 (Sat.). Ticket price includes dinner or lunch. Reservations required. (517) 568-4151.*

"The Christmas Star": U-M Exhibit Museum Planetarium. See 13 Saturday. 2 & 3 p.m.

★ **"Holy Nights": Rudolf Steiner Institute.** See 25 Thursday. 8 p.m.

Sheri Nichols: Kerrytown Concert House. This singer-actress, dubbed the "darling of local chanteuse critics" by the *Detroit Free Press* reviewer, is a favorite of the Detroit cabaret circuit. She was a big hit in her local debut at KCH in September, when she performed songs from the Attic Theater production of "Piaf" (in which she starred), along with other Paris music hall songs. Tonight she performs cabaret songs by Kern, Arlen, and other American composers. She is accompanied on piano by her longtime collaborator Richard Brent. Wine reception follows. *8 p.m., Kerrytown Concert House, 415 N. Fourth Ave. $10. Early reservations suggested. 769-2999.*

Buskin and Batteau, singers and virtuoso musicians on guitar, piano, and violin, are back by popular demand at The Ark on New Year's Eve.

Buskin & Batteau: The Ark. The duo of David Buskin, on guitar and piano, and Robin Batteau, on guitar and violin, was a big hit last New Year's Eve and is being brought back by popular demand. Both are virtuoso musicians and galvanizing performers, and they play a wide range of traditional and contemporary material. *8:30 & 11 p.m., The Ark, 637½ S. Main. Tickets $10.50 in advance at Schoolkids', Herb David Guitar Studio, the Michigan Union Ticket Office, and all other Ticketworld outlets; and at the door. 761-1451.*

Ross Bennett: MainStreet Comedy Showcase. A frequent guest on many national TV shows, Bennett (who has taken to performing under the alias of "Dr. Eddy Strange") is known for his clever, acute observational humor. Preceded by two opening acts. Alcohol is served. *8 & 10:30 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $20. For reservations, call 996-9080.*

FILMS

MTF. "Romeo and Juliet" (Franco Zeffirelli, 1968). Superb film version of Shakespeare's romantic tragedy. Mich., 7 p.m. **"West Side Story"** (Robert Wise & Jerome Robbins, 1961). Fine film version of the hit Bernstein-Sondheim musical updating of Shakespeare's "Romeo and Juliet." Mich., 9:45 p.m.

The Logan/Harrison Lecture Series is MOVING!

The Lecture Series on
KIDS & DRUGS: ALCOHOLISM & INTERVENTION

begins Tuesday, Jan. 6, 7 p.m.
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(formerly held at St. Joseph Mercy Hospital)

For 5 years, every Tuesday at 7:00 p.m., Dr. Logan and Mr. Harrison have provided information to parents and families concerned about possible drug and alcohol problems. On alternate months, they discuss adolescent substance abuse and alcoholism. They will continue to provide this free service. The four week series, "Kids & Drugs" will begin Tuesday, Jan. 6, 7:00 p.m. Dr. Logan will lecture on "The Adolescent Failure Syndrome."

Appropriate self-help groups will be available following the lecture series.

Call 434-5293 for further information.

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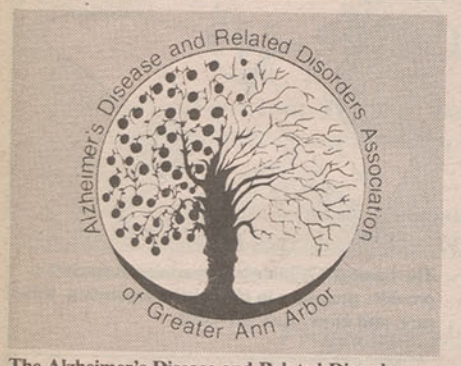
M CARE

COMMUNITY SERVICES

Addictive Relationships (Berkana Center for Personal Growth). Self-help support groups for women and men in addictive relationships. Meetings for women (Tuesdays at noon, 7, & 8:30 p.m. and Thursdays at 7:30 p.m.), men (Wednesdays at 6:30 p.m.), and for both men and women (Saturdays at 10:30 a.m.). Also, monthly seminars by Berkana director Jayne Burch every 1st Saturday (December 6, etc.), 9-10:30 a.m. All meetings at Unity Church of Ann Arbor, 3323 Nordman (off Packard, west of Platt).

Alcohol and/or Medication Problem Support Group for Older Adults (Chelsea Hospital—Ann Arbor Program). Support group for those age 55 and older. Meetings at 995 W. Eisenhower Circle, Suite H. For information, call 971-3044.

Alcoholics Anonymous. 24-hour answering service: 663-6225.



The Alzheimer's Disease and Related Disorders Association provides a family support group on the second Wednesday of each month, 7:30–9 p.m., at St. Clare's Church. Call 662–6638.

Alcoholism and Substance Abuse Discussions. Lecture/discussion with Mercywood's substance abuse psychiatric consultants David Logan and Ron Harrison. December and February lectures focus on adult alcoholism. January lectures focus on teenage substance abuse and alcoholism. Every Tuesday, 7 p.m., First Presbyterian Church, 1432 Washtenaw. 434-5293.

Alzheimer's Disease and Related Disorders Association. Family support group: 2nd Wednesday (December 10, etc.), 7:30-9 p.m., St. Clare's Church, 2309 Packard Rd. 662-6638.

Association for Children and Adults with Learning Disabilities. Support and information group for parents and professionals. Next morning coffee is January 13, 9:30 a.m. For location and information, call 973-2410.

Family Asthma Program (American Lung Association). Monthly meeting: 2nd Wednesday (December 10, etc.), 7-8:30 p.m., Huron High School cafeteria, 2727 Fuller Rd. 995-1030.

Child Care Coordinating and Referral Service. Information on child care alternatives, child care centers, family day-care homes, drop-in centers, babysitters, parent education, and types of financial assistance. 662-1127.

Child Care for Infants (Student-Parent Center). Day care for infants 2½ weeks to 2½ years. The center primarily serves children of high school and teenage parents who are in school, but when spaces are available it also serves families who need infant day care. The program includes activities for large and fine motor development, cognitive and social stimulation, nutritious meals, and excellent physical care. Located at Stone School, 2600 Packard Rd., the center is open from 7 a.m. to 4 p.m. weekdays. There is a second center in Ypsilanti at Perry Development Center, 633 Harriet. 994-2018.

Chronic Pain Outreach (Huron Valley Chapter). Support group for sufferers of chronic pain and their families. Monthly meeting: 3rd Wednesday (December 17, etc.), 7:30 p.m., St. Joseph Mercy Hospital Education Center, 5301 E. Huron River Drive. 434-0671.

DES Action Information and Support Group. Monthly meeting: 2nd Saturday (December 13, etc.), 10 a.m. For location and information, write P.O. Box 2692, Ann Arbor 48106, or call 482-8523, 971-3518.

Diabetes Support Group. Biweekly meeting: 2nd & 4th Mondays (December 8 & 22, etc.), 7-9 p.m., First Methodist Church, 120 S. State. 668-6562, 763-5660. Also, the **Juvenile Diabetes Network of Ann Arbor,** a support group for families of children with Type 1 diabetes, meets every 1st Monday (December 1, etc.), 7:30-9 p.m., Trinity Lutheran Church, 1400 W. Stadium. Meeting programs include a talk for parents and activities for children. 1-227-7996.

Divorced and Separated Catholics (Catholic Social Services). Support group, education, religious activities. Regular meetings: 1st & 3rd Sundays (December 7 & 21, etc.), 6:30 p.m., St. Francis School Library, 2270 E. Stadium. 484-1260.

Draft Counseling (Washtenaw Committee against Registration and the Draft). Free, experienced counseling for those with questions about their legal rights regarding military draft registration, conscientious objection, other alternatives under the draft law, and discharges from the military. For information, call the Ann Arbor Draft, GI, & Vets Counseling Center, 663-5378; the American Friends Service Committee, 761-8283; or the Guild House Campus Ministry, 662-5189.

Eating Disorders Hotline and Support Group. For people with anorexia nervosa, bulimia, and related eating disorders. Hotline (971-0606, 6-11 p.m. nightly) offers crisis counseling and referral information. Support group meets every Tuesday, 7:30-9 p.m., Human Growth Center, 2002 Hogback, Suite 13. Support group for family and friends of people with eating disorders meets 1st and 3rd Wednesdays (December 3 & 17, etc.) at the same location. 971-0606.

Endometriosis Association. Local chapter and support group for women with endometriosis and others concerned about this disease, which primarily affects the reproductive organs. Monthly meeting: 2nd Monday (December 8), 7-9 p.m., St. Joseph Mercy Hospital Education Center Auditorium, 5304 E. Huron River Drive. For information, call 663-0813, 426-4286.

Epilepsy Self-Help Group of Washtenaw County. Information and support group for people with epilepsy, their families, and other interested persons. Meets the 1st Monday of every month (December 1, etc.), 7 p.m., Ann Arbor Public Library B.E. Muehlig Room, 343 S. Fifth Ave. at William. 994-6373.

Exercise to Music (U-M Physical Education Department). Exercise geared to health needs of those over 60. Exercise every Monday, Wednesday, and Friday, 10-11 a.m., U-M Central Campus Recreation Bldg., Washtenaw at Geddes Ave. Swimming: every Monday & Wednesday, 9-10 a.m., U-M CCRB, Washtenaw at Geddes Ave. 764-1342.

Fathers for Equal Rights. Support group for divorced and divorcing men and women. Programs include speakers, education, and group activities. Monthly meeting: 3rd Thursday (December 18, etc.), 7 p.m., Abbot School, 2670 Sequoia Pkwy. 761-3427.

The Student-Parent Center provides day care for children of high school and teenage parents, with centers at Stone School on Packard and at the Perry Development Center in Ypsilanti. For more information, call 434–0671.

Friends of Mental Health. Support group for families of the mentally ill. Meets every 3rd Monday (December 15, etc.), 7:30 p.m. For location and information, call Helen Hill at 662-0196 or Marilyn Wedenoja at 995-8483.

Herpes Help Support Group (Womancare of Ypsilanti). Everyone welcome, male and female. Regular meeting: 3rd Wednesday (December 17, etc.), 7-9:30 p.m., 1045 Emerick, Gault Village Shopping Center, Ypsilanti. 483-3000.

Service With Love is a new McAuley "telephone reassurance program" that assists the homebound, the handicapped, the aged, and the lonely by providing daily telephone calls from trained volunteers. For more information, call 572–4159.

Homosexuals Anonymous. Christian support group to help people who want to free themselves from homosexuality. Meets every Wednesday, 7:30 p.m. For location and information, write P.O. Box 3495, Ann Arbor, MI 48106, or call 761-4742.

Housing Bureau for Seniors, Inc. Service to assist persons age 55 and over who think they may move or change their mode of living. Shared housing service also offered. Free copies of *Home is Where: A Guide to Housing for Senior Citizens in Washtenaw County* at the Housing Bureau, Turner Clinic, 1010 Wall St. 763-0970.

Jewish Singles/Single Parents Network. Organization formed to provide social, intellectual, and emotional support for Jewish singles and single parents. Support group for giving and receiving emotional support meets every Wednesday, 7:30 p.m. For location and information, call 994-4006, 971-7876.

Job Hunt Club (U-M Center for Continuing Education of Women). Job search tips for men and women. Meets every Tuesday beginning January 20, noon-1:30 p.m., CEW Library, 350 S. Thayer. 763-7080.

Jobs for Women (Soundings Center for Women). A seven-week pre-employment training program for any woman needing a job who is a single head-of-household, separated, divorced, or widowed, or whose husband is permanently disabled. The next session begins January 19. Sliding scale fee based on income. Funded by the Michigan Department of Labor and the City of Ann Arbor. For information, call 665-2606.

Lamaze Childbirth Preparation Association. Programs include classes in childbirth preparation, infant care, cesarean birth, teen parenting, and more. For information, call 761-4402.

Miscarriage and Newborn Loss Support Group (Lamaze Childbirth Preparation Association). Monthly meeting: 2nd Tuesday (December 9, etc.), 7-9 p.m., LCPA office, 611 Church St., Suite 307. For information, call 761-4402.

New Beginnings (U-M Family Practice Center). Grief support group for people who have lost a loved one. Regular meeting: 1st and 3rd Thursdays (December 4 & 18, etc.), 7:30 p.m., Chelsea Family Practice Center, 775 S. Main, Chelsea. 475-1321.

Oxfam America's 1986 Tools for Peace and Justice in Central America (U-M Committee Concerned with World Hunger). All invited to donate agricultural tools and office supplies to be sent to Nicaraguan cooperatives. Contributions are also being accepted for Oxfam America's development projects in El Salvador, Guatemala, Honduras, and Nicaragua. (Checks may be sent to Oxfam America, 115 Broadway, Boston, MA 02116.) For information and to donate tools and office supplies, call Jean Cilik at 996-0541 (eves.).

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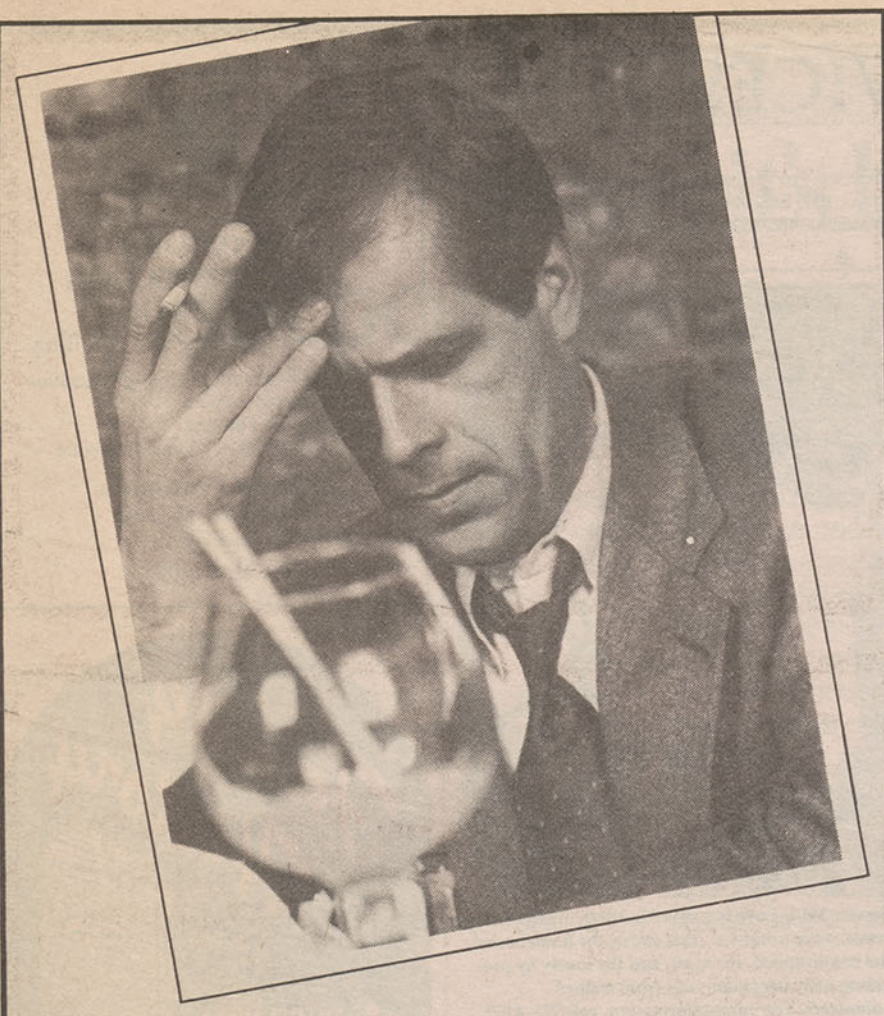

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Ozone House. Free counseling, over the phone or in person, for troubled young people and their families. Also, support groups, community education programs, and extensive training for volunteers. For information, stop by at 608 N. Main or call 662-2222.

Parent Discussion Groups (Lamaze Childbirth Preparation Association). Weekly discussion groups for mothers and fathers to exchange ideas and experiences they may have as new parents. Groups also offered for mothers of more than one child. For information, call 761-4402.

Parents Anonymous. Self-help support group for parents seeking a less tense, more loving relationship with their children. Meets every Tuesday, 6:30-8:30 p.m. Free babysitting provided. For information, call 1-800-482-0747.

Parents Without Partners. Support group for single parents. For orientation information, call 971-5825.

Post-Polio Connection. Education and support group for persons who have had polio and their families. Monthly meeting: 3rd Tuesday (December 16, etc.), 7:30 p.m., First Presbyterian Church Curtis Room (2nd floor), 1432 Washtenaw Ave. $1 requested donation. 764-7140.

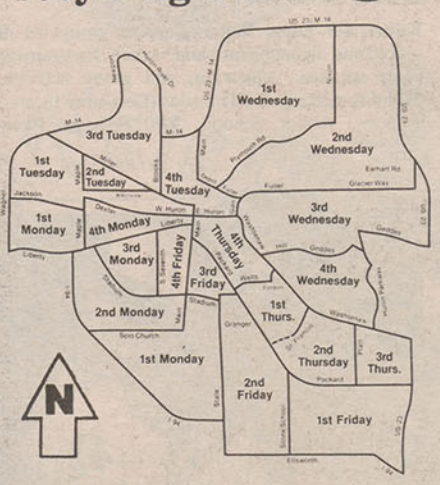
Preparation for Childbirth (U-M Family Practice Center). Several series of classes offered to answer questions that arise during pregnancy and early parenting. For information, call 475-1321, ext. 272.

Red Cross Bloodmobile Clinics. December 8 (1-7 p.m.), Concordia College; December 18 (9 a.m.-3 p.m.), Ann Arbor Armory; December 31 (10 a.m.-4 p.m.), St. Joseph Mercy Hospital. Also, the chapter house is open for donations every Monday (noon-6 p.m.), Tuesday (10 a.m.-4 p.m.), Wednesday & Thursday (noon-6 p.m.), Friday (10 a.m.-4 p.m.), and Saturday (9 a.m.-2 p.m.). The chapter house, 2725 Packard Rd., is open on Christmas Eve and New Year's Eve from 9 a.m. to 3 p.m., but it is closed on Christmas and New Year's Day. 971-1500.

St. Andrew's Episcopal Church Free Breakfast. Children, families, and all who can use a meal are welcome. Daily, 7:30-8:30 a.m., 306 N. Division. 663-0518.

Service with Love (Catherine McAuley Health Center). Free daily telephone call for those in need of personal contact, including senior citizens, the handicapped, and others living alone. If you or someone you know would like to receive Service with Love calls, or if you would like to be a volunteer caller, call 572-4159.

Map of recycling areas



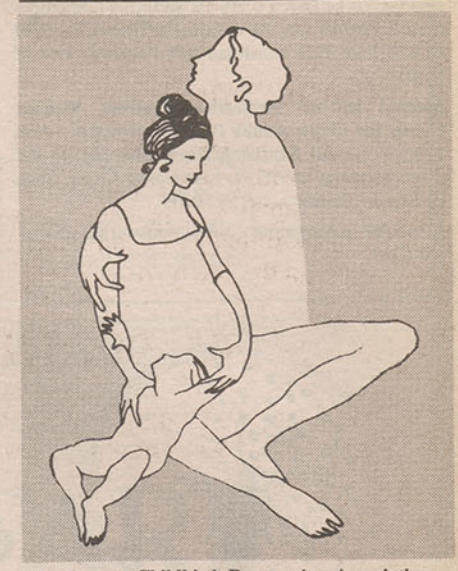
To use Recycle Ann Arbor's free service, residents should place bundled newspapers, clean glass (sorted by color—metal rings need not be removed), flattened cans, household aluminum, and used motor oil on the curb in front of their houses by 8 a.m. on the collection date for their area. Material should be clearly marked "For Recycle Ann Arbor." For information, call 665-6398.

Sudden Infant Death Syndrome Support Group. Nonsectarian support group for parents whose infants have died of SIDS. Monthly meeting: 1st Thursday (December 4, etc.), 8 p.m., Ann Arbor "Y," 350 S. Fifth Ave. 971-8390, 662-6500.

Survivors of Suicide (Washtenaw County/ U-M Hospital Emergency Services). Peer support group for people who have lost family members or close friends by suicide. Meets one evening a week. For information, call Jay Callahan at 663-3042.

Speakers Bureau (U-M Family Practice Center). Physicians, nurses, social workers, and other health professionals available to speak on health-related topics to any community group or organization. No charge. Speakers should be requested at least three weeks in advance. 475-1321, ext. 272.

Tel-Med. Telephone service offering taped information and advice on 270 different medical questions. To use the service, call 668-1551 (western Washtenaw County) or 434-6120 (eastern Washtenaw County) Mon.-Fri. 9 a.m.-9 p.m., and ask for the tape you want to hear by title or catalogue number. Catalogues available on request.



The Lamaze Childbirth Preparation Association provides programs in childbirth preparation, infant care, and more. Call 761-4402.

Toughlove. Self-help group for parents troubled by their teenagers' behavior in school and the family, with drugs or the law. Meets every Monday, 7:30 p.m., St. Joseph Mercy Hospital Education Center Classroom 8, 5301 E. Huron River Drive. For information, call Sue at 971-0047.

Toxic Waste Hotline (PIRGIM Toxic Waste Citizens' Action Program). If you live near an actual or potential hazardous waste site and have not received satisfactory help from local, state, or federal governments, call the hotline at 1-800-841-6795, Mon.-Fri. 10 a.m.-3 p.m.

Turner Geriatric Services. Unless otherwise noted, all meetings are held at 1010 Wall St. 764-2256. **Alzheimer's Disease Family Support Group.** Meets every 3rd Wednesday (December 17, etc.) at Turner Clinic, 10 a.m.-noon, and every 2nd Wednesday (December 10, etc.) at 2309 Packard Rd. **Auto Accident Prevention Workshop.** Information for people over 60 on where and when to drive, ways to compensate for physical changes that occur with age, and the effects of stress and medication on driving. **Care for Aging Relatives.** Support group for adults interested in ways to offer help to aging relatives and friends. Meets every 3rd Wednesday (December 17, etc.), 5:30-7 p.m. **Cinema Seniors.** Senior citizens meet at Briarwood to take in a movie. Meets every 2nd Tuesday (December 9, etc.) at noon in the Briarwood Burger King. **Divorce after 60.** Support sessions: meets every 2nd & 4th Tuesday (December 9 & 23, etc.), 1:15-4 p.m. Also call 761-9448. **Low Vision Support Group.** For people over 60 with vision impairment. Meets every 4th Wednesday (December 24, etc.), 1-3 p.m. **Lunch Bunch.** Meets every 3rd Thursday (December 18, etc.) at a different local restaurant. Advance reservations required. **Peer Counseling.** If you have a problem with an aging parent, or if you are an older person having a problem with your offspring, you can have a confidential conversation with a trained peer counselor who has had a similar problem by calling 764-2556. **Shaking the Blues.** Support group for people over 60. Meets every other Wednesday (December 3 & 17, etc.), 10 a.m.-noon. **Turner Travelers.** A chance to meet people who want to take trips to places in Michigan, surrounding states, and Canada. Meets every 3rd Thursday (December 18, etc.), 10:15 a.m.-noon. **Writing Groups.** For all persons age 60 and over. Members write and share their writings with others in the group. Meets Mondays, 1:30-3:30 p.m., and Fridays, 10 a.m.-noon. Call before coming.

Venereal Disease Clinic. Free, confidential clinic for all who think they may have symptoms of venereal disease or who think they may have been exposed. Call for appointment, or walk in. In Ann Arbor: Mon.-Fri. 8:30-11 a.m. & 1-4:30 p.m., U-M Health Service, 207 Fletcher (763-4511). In Ypsilanti: Mon. & Thurs. 6:30-9 p.m., Wed. 9-11:30 a.m., Room 108, 555 Towner (485-2181).

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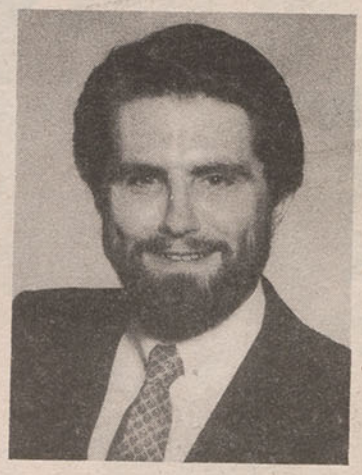

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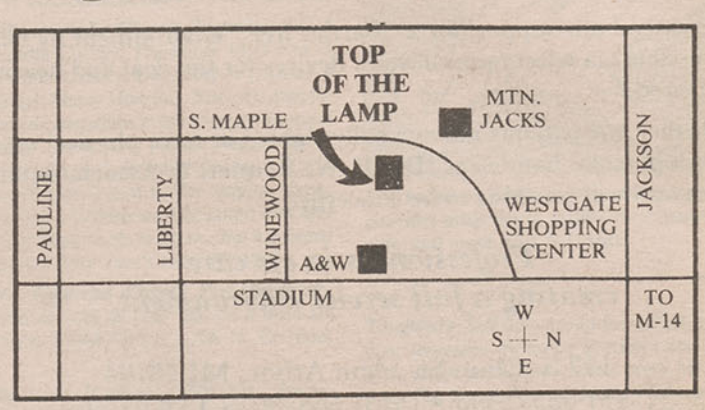

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GREGORY FOX

Produce Station owner Rick Peshkin: a passionate apostle of produce, he's counting on shoppers going out of their way for fine broccoli or cabbage or lettuce.

Frog Holler dives into retail at the Produce Station

Expanding choices for Ann Arbor vegetable lovers.

Ann Arbor's fresh produce options were at an all-time peak during the fall harvest season, thanks to the late-summer opening of **The Produce Station** at South State and Stimson and **Coleman's Farm Market**'s move into its big new building on Liberty west of Stadium. Coleman's closed for the winter at the end of the season. So did its former open-air location behind Lee's Market on Dexter Road, which was taken over by Joe Russo of Ann Arbor Produce. But Produce Station owner Rick Peshkin is more ambitious. He hopes to establish a year-round produce market that will compete with the nearby Kroger on South Industrial at East Stadium, not to mention the expanded Ascione Brothers market in Kerrytown, the Garden Patch in the South Main Market, and J & F Fruits and Vegetables in Maple-Miller Plaza.

Peshkin, who has a prominent nose and a still more prominent black mustache, was wearing blue jeans, a Hands Across America staff hat, and a canvas apron full of cash when I caught up with him in November. (He'd been parking cars for the U-M-Minnesota football game.) Once an owner of the Indian Summer natural foods restaurant, Peshkin became part owner of the Frog Holler farm, then took the Frog Holler name along when he moved on to the wholesale produce business. The Produce Station's new steel building is grafted onto Frog Holler's old wooden warehouse, and the retail store is in effect one customer for the wholesale business.

Though Peshkin now thinks of himself mainly as a wholesale produce buyer, he's plainly been giving a lot of thought to retail. "One of my concerns was whether we could be a viable farm market in the summer. Most of my wholesale customers [sales] died in the summer, because people would go out in the country and buy from farmers." He told his architect he wanted the store to have the look of a farmers' market, which explains the rustic wood front and bare concrete floors. It's not quite as rustic as it looks, however—the utilitarian-looking fluorescent lights overhead are color-corrected to show the produce off to best advantage, and if you look closely, you'll spot expensive little track lights tucked in among the exposed roof trusses to bring out the products' highlights.

As a summer market, "we were real successful," says Peshkin. "We learned people in summer will go out of their way to get local produce of high quality." Now that the summer crops are done, says Peshkin, the concern is "whether people will come out of their way to get an orange—will they think an orange is an orange? They don't think corn is corn, but we have to see if people will come to a specialty shop for broccoli or cabbage or lettuce."

Peshkin hopes to distinguish the store from the nearby Kroger partly by passing on some of his own passion for produce. Little signs here and there fill customers in on the history and uses of various varieties of apples, for example, and Peshkin also hopes to interest customers in exotic vegetable varieties like a red-fleshed "garnet" sweet potato.

Peshkin also holds out high hopes for the store's self-serve takeout salad bar, which sells wide choice of salad ingredients at $3.29 a pound. He sees it both as a light-lunch trend in itself ("You watch; within two years you're gonna see a lot of retail salad bars") and an educational tool to let people sample things they might not ordinarily try, like a fruit salad with fennel bulbs or mixed green salad with escarole. "It's not an exotic, but a lot of people don't use it because if you try it by itself, it tastes bitter," Peshkin explains, coming to escarole's defense. "But if you mix it with something else, it just adds flavor."

The plumping of America

Two new Briarwood stores suggest Americans are putting their money where their mouths are.

Chris O'Brien has been hearing quite a few comments about a change on Briarwood's Grand Court that seems symbolic. O'Brien manages **Godiva Chocolatier**, which opened in November in the spot that until earlier this year was the Parklane leotard shop. "We have so many people say, 'It used to be an exercise shop—and now it's chocolate!' " says O'Brien.

Just a week before Godiva opened, *Forbes* ran a cover story that minced no words in addressing the contradiction between America's verbal preoccupation with fitness and its economic preoccupation with stores dispensing fancy chocolate chip cookies and similar calorie-

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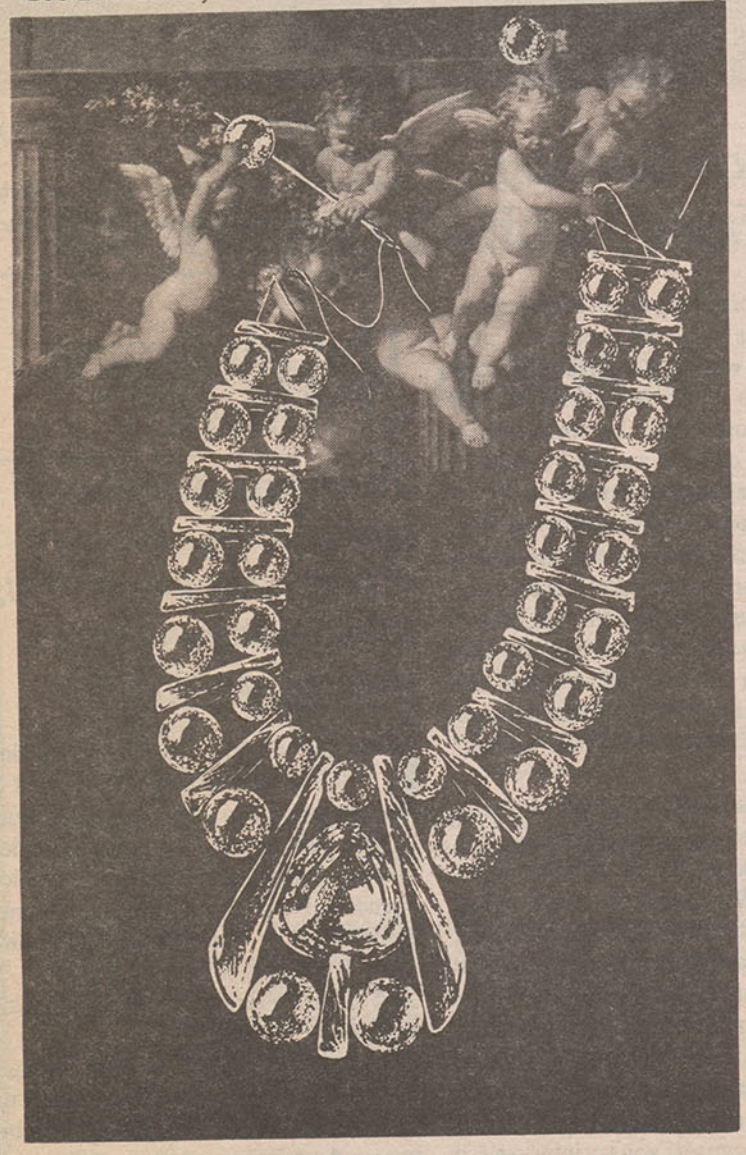

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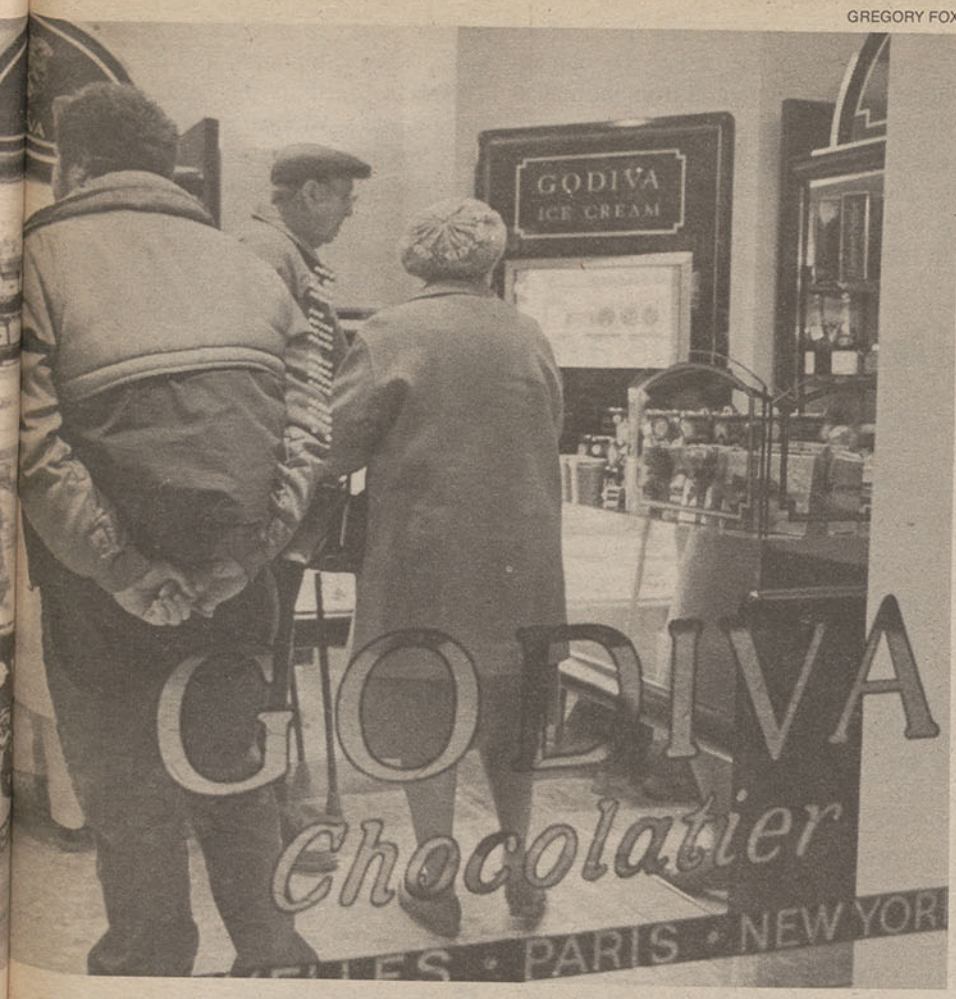
laden indulgences. Titled "Losing the Battle of the Bulge," *Forbes*'s story noted that despite the high-profile fitness boom, the average young adult was six pounds heavier in 1980 than his or her counterpart in 1960.

In a more specific survey comparing thirty-seven-year-old professional men and women in 1986 with a similar group ten years ago, columnist Srully Blotnick reported that far from losing weight, the average woman was five pounds heavier and the average man three pounds heavier than their counterparts a decade earlier. The increases presumably had something to do with a more than 50 percent increase in cake and cookie consumption and a more than 100 percent surge in ice cream eating.

O'Brien, when I looked in, was dressed fashionably in a nubby-textured sport coat and thin red tie and showed no sign of creeping weight gain himself. Perhaps that's because he's just twenty-six and was attracted as much by Godiva's visual style and attentive way of doing business as by its high-calorie products. "I have an art background," he explained. As a self-taught artist in high school in Port Huron, O'Brien painted portraits of celebrities. A painting of Bette Middler, sent to her manager, won him an invitation to the West Coast. He painted other portraits from life, including George Burns, but eventually decided he didn't want to put up with the grind of selling on the art show circuit. "I still carry the picture of Bette and me in my wallet, but when I graduated from college, I realized I had to have a real job," says O'Brien. He ended up working as an area manager for another retail chain.

Godiva "was always one of the stores that intrigued me a great deal because of the presentation," O'Brien recalls. Briar-

GREGORY FOX



The new Godiva Chocolatier in Briarwood: in an atmosphere of regal abundance, candy at $21 a pound.

wood still has a few of the rustic, natural-wood store facades in favor when the center opened in 1974 (most visibly at the Grand Court's Original Cookie Company). Godiva, in contrast, is a wholehearted convert to the New Opulence look that is exemplified by two other recent Grand Court additions, Crabtree & Evelyn and Victoria's Secret. O'Brien hears that new stores cost Godiva a quarter of a million dollars apiece, and it seems quite possible that this one did, what with its polished pink stone floor and its glossy black and gold-toned facade. (Even the small glass-doored ice cream freezer set into a wall is black with gold trim.) Adding to the atmosphere of regal abundance, counters are piled high with jars of dessert sauces, and the brightly lit, arc-topped glass display cases are filled with tidily stacked piles of individual candies. The candies themselves are often molded into intricate shapes of seashells, nuts, or leaves.

"A lot of people say, 'You don't have prices on the chocolates,' " notes O'Brien. "The reason is, we are the chocolate encyclopedists—we love to talk about chocolate." Presumably any sticker shock the customer might feel is eased as the sales staff expounds on nineteenth-century Belgian recipes and the shell-molding techniques that create such fine detail. The small white Toledo digital scale—the lone modern-style object in the store—is set at $21.00 a pound, which works out to close to $2 for a minimum purchase of three pieces. A six-ounce chocolate Santa is $6.50, boxed chocolates start at around $10, and a Laurent Perrier champagne bottle containing fourteen ounces of foil-wrapped milk chocolate corks is $25.

Like Mrs. Field's Cookies, Godiva appears to compensate for daunting per-pound prices by keeping each individual treat relatively affordable. In fact, a single mocha praline costs around sixty cents, just about the price of one Mrs. Field's cookie.

Godiva experimented with franchising in addition to its traditional department store sales, and it is now expanding rapidly with company-owned stores like the one in Briarwood. There were roughly thirty earlier this year, Chris O'Brien says, and the Ann Arbor store is just one of ten new stores scheduled to open before Christmas. (Godiva is owned by Pepperidge Farm, which in turn is owned by Campbell's Soup, so money isn't the expansion barrier it is for some chains.)

The Briarwood store is one of the first in Michigan, and initial expectations were low, O'Brien says. But he's already working hard hiring and training more staff to handle an unexpected surge of business. "The volume we're doing right now is just incredible," says O'Brien. He ran out of stock so fast after opening that he had to make an emergency replenishment order before the end of the first week.

Additional evidence of the plumping of America is available in Briarwood's Penney's wing, where the Jean Nicole store for juniors has been transformed into **Marianne Plus**. Like Marianne in the Sears wing and Stevens in Arborland, Marianne Plus is owned by New Jersey-based Petrie Stores. While highly regarded, Petrie is also highly circumspect, and the store's manager isn't authorized to talk about the chain. It's clear, though, that Petrie is intent on joining in the amazing explosion of stores selling large-size fashions.

Three years ago, Ann Arbor's only large-size store was the venerable, utilitarian Kay Jay shop downtown. Kay Jay closed last year and sold its lease to Beth's Boutique, but there are now *four* large-size chain stores in Ann Arbor—Lane Bryant and Marianne Plus in Briarwood, Sizes Unlimited in Arborland, and Fashion Bug Plus in Maple Village. All four offer far more fashionable clothes than were ever previously available in large sizes.

In noting the large-size boom, *Forbes* cited figures from the National Center for Health Statistics that 20 percent of twenty-five- to thirty-four-year-old women are overweight, up from 16 percent twenty years ago. But the expansion in clothing options probably has at least as much to do with saturation in junior-size retailing as anything else. It has been twenty-two years since The Limited made retail history by opening a store limited just to medium-priced women's sportswear. The Columbus, Ohio-based chain has over six hundred stores, but as it and rival chains have flourished, competition in its original junior-size specialty has become intense. So it's not surprising that The Limited itself led the move to make current fashions available to more people when it bought Lane Bryant and started to expand it four years ago. One key element in the transition is that chains like The Limited and Petrie have the clout to insist that manufacturers extend their size ranges to serve a larger population. Marianne Plus, for example, offers dresses and suits from sizes 14½ to 30, pants and skirts from sizes 30 to 46, and blouses from sizes 36 to 52. Prices appear to be lower than Lane Bryant's—skirts start at around $10 and tops at around $15.

Briarwood manager Phil Morosco sees the large-size phenomenon as part of the continuing specialization of retailing in response to the small spaces and highly competitive environment of shopping malls. "Instead of having ten stores that provide basically the same merchandise, the better retailers have defined niches," Morosco says. Other highly specialized Briarwood openings this year include Pinstripes Petites—clothing for women five feet six and under—and the just-opened **Lady Footlocker**, a women's division of the Footlocker athletic and sportswear chain. Owned by Woolworth's, Lady Footlocker has grown to two hundred stores since just 1984.

Specialization lets a mall like Briarwood take advantage of many trends simultaneously—even contradictory ones like indulgent foods and fitness. Among the twenty or so malls owned by the Troy-based Taubman Company, Briarwood has also benefited from an unusually extensive remake over the last three years. More than a third of the center's tenants are new since its original ten-year leases began to expire in 1984, and even stores that stayed have remodeled extensively. According to Phil Morosco, Briarwood is reporting the biggest sales gains of any Taubman Company center in the Mid-

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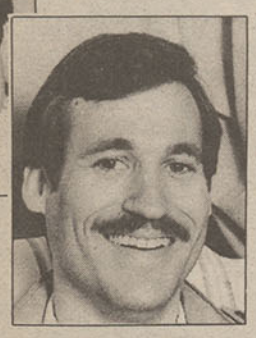

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west this year, and probably the third or fourth highest in the nation. Though he doesn't have sales figures from the mall's department store anchors, Morosco guesses from the performance of the smaller tenant stores that the center as a whole will hit a record $250 million in sales in 1986.

Bawdy cards and toys at Trendz

Eighties cynical from a Toledo chain

Trendz took over the spot in the basement of Liberty Center vacated when Radio Shack moved to State Street. It is the first Michigan outlet of Dave and Jo Glowacki's twelve-year-old, six-store Toledo gift and card chain. "They decided they wanted to try something a little different from their usual store and decided Ann Arbor was the place," says assistant manager Nancy Corbin. Bawdy or gross themes are well represented in Trendz's greeting card lines, as in those at Cynthia Shevel's Middle Earth and It Pays the Rent. Part of the cards' appeal seems to be simply that they represent the utter antithesis of traditional Hallmark prettiness. Instead of traditional greeting cards' saccharine sweetness, the tone at the new "alternative" card shops is late-Eighties cynical.

Jo Glowacki, who has been in business long enough to remember when the main appeal of Recycled Paper Products' line was its ecologically laudable brown paper, isn't sure just where the transformation began. She thinks, though, that it reflects an overall change in social atmosphere, not just different generational preferences. "I think as many older people as younger people are picking them up and purchasing them and getting hysterical at them," she says of the alternative cards. The main difference in how the anti-cards are used, she suspects, is that buyers are careful to "send them to people they have a closer rapport with."

In addition to the cards, Trendz brims with all sorts of ingenious toys, running from rubber-coated Sakura Nocks mechanical pencils and telephones disguised as mallard ducks to inflatable plastic light bulbs, blimps, biplanes, and dinosaurs. There's a touch of the cards' cynical, avant-garde sensibility at work there as well, however. The store's current mascot—stacked in a box alongside the cash register and draped over the display window at the entrance—is "Earl the Dead Cat," a plush toy representing a feline who had an unfortunate encounter with a car.

Top of the Lamp moves into a gym

A venerable athletic emporium, Gymkhana succumbs to competition from the fitness chains.

Jon Inwood moved **Top of the Lamp** into its fourth and presumably final home in November. A U-M natural resources graduate who worked for the city forestry department for several years in the mid Seventies, Inwood started Top of the Lamp as a strictly-lampshades store on North Main Street in 1976. It's had a peripatetic existence since 1983, when Inwood added a branch on Washtenaw as the North Main block deteriorated. (The Main Street store was subsequently converted to warehouse space.) On Washtenaw, responding to the then-recent closings of Artisans Lighting, K&L lighting, and Handicraft, Inwood started selling lamps as well.

Last year, he left Washtenaw to join his brother, Jeff, the local Computerland franchisee, in Jeff's new Stadium Centre on the corner of Stadium and Pauline. With the November move into the former Ann Arbor Gymkhana building on South Maple Road, Inwood finally has been able to buy a building of his own. It offers more storage space and room to display ceiling and wall fixtures. And it has also allowed him to complete Top of the Lamp's gradual evolution into a full-line lighting store.

SUZANNE COLES-KETCHAM

The interior of Trendz: reflecting a change in social atmosphere?

SUZANNE COLES-KETCHAM

Top of
comple

SUZANNE COLES-KETCHAM

Top of the Lamp at Stadium and Maple: its evolution into a full-line lighting store is complete.

Gymkhana owner Don Botsford blames his building's sale on a chronic financial crunch—one that worsened instead of improving when fitness became a popular fad. As a student in 1949, Botsford started weight training in a tiny room at the old Ann Arbor YMCA on North Fourth Avenue. He built the Maple Road building in 1956 to provide a place where people could both work out with weights and improve their coordination on trampolines. The Gymkhana produced state champions in both areas and was expanded in 1964. But it was chronically undercapitalized, Botsford says. Despite anticipating the fitness boom by several decades, Botsford couldn't afford the improvements and advertising needed to keep up with the glitzy new workout chains that hit town during the Eighties. The most he could afford in the way of promotion was a paint job he did himself—most notably, a much oversized copy of a newspaper photo of Charlie's Angel Jaclyn Smith's eye. For years it watched over customers eating at the Gymkhana's neighbor to the east, the Stadium A&W drive-in. "Vic Tanny came in and just advertised a place like mine into the ground," says Botsford. He's now living in a trailer on twenty wooded acres he owns in Scio Township. If he can find the capital, he hopes to re-create an outdoor version of the Gymkhana there, with jogging paths, volleyball, and meeting rooms for outdoor groups.

The under-maintained building needed major surgery when Jon Inwood took over in August. To solve chronic roof leaks, he added a completely new pitched roof. A partial brick facade and a paint job also erased the last traces of Botsford's op art decor.

For Inwood, the bigger store allows room to display several hundred lamps and fixtures. New-tech designs include a Koch & Lowy brass pharmacy lamp ($165) that uses a miniature fluorescent tube and thus stays cool and a spindly wire Stefano Cevoli desk lamp with a head no bigger than an orange, thanks to a high-intensity halogen bulb.

But like its previous incarnations, the new store is dominated by open racks stacked with lampshades. Another Top of the Lamp franchise is already open in Westland, and still another is set to open in December in Toledo. Inwood says he now has access to three to four thousand shades at any one time. Repairs are also still a mainstay, Inwood says. The earliest widespread use of electric lights began a century ago, he points out, which means that early lighting is now about to achieve antique status. Assembly of custom lamps from sometimes-unlikely objects is also still big, says Inwood. In November, he was working on one made from a child's lunchbox thermos featuring paintings of the Beverly Hillbillies.

Letty's locates in Plymouth-Green

An eccentric location for a fancy dress shop

In some ways small neighborhood shopping centers have more in common with downtown than they do with big, laboriously planned malls like Briarwood—even though they're located on the periphery and, like Briarwood, surrounded by parking lots. Except for an anchor supermarket and, almost always, a drugstore, small centers don't usually attract chain tenants. Instead, they tend to be filled with an eclectic mix of local businesses—stores that reflect the personalities of their various owners more than any calculated strategy for attracting compatible clienteles and building cross-traffic.

All this is brought to mind by the recent appearance of Jane Parker's **Letty's,**

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Ltd., in the Plymouth-Green Road shopping center. The new dress shop is framed on the left by Jack Dye's Pedal Center bicycle/cross country ski store, and on the right by Pierre St. Amour's amusing hybrid, Plymouth Road Dry Cleaners/Washboard Antiques.

"I'd been in retail and wanted my own shop," says Parker, who is both very thin and very blond. She explains that she was untroubled by the lack of nearby women's clothing stores because she wasn't counting on walk-in traffic. A native Ann Arborite, she had already built a following working at Marty's/His Lady on State Street—including a number of out-of-town customers willing to drive from as far away as Birmingham and Toledo. "My feeling was that this was a good location. If you provide merchandise and quality service, they're going to drive to see you—and they can park here, which is a plus."

The store is an exquisite study in Easter egg colors, with white walls, pink accents, and a pale purple carpet. Several outfits were draped artistically around a half-scale buggy parked in the front window when I was there in the fall, while a glass-topped coffee table displayed copies of *Town & Country, Harper's Bazaar,* and *Connoisseur.*

Like the store, Parker's clothing tends toward conservative chic. Most of the inventory bears Letty's own label (the name honors Parker's grandmother, Letitia, and it is also her own middle name). "I have things that are not carried in Ann Arbor for the most part, and I can protect them that way," Parker explains. When designers sell clothes under Letty's label, they agree not to sell the same lines to anyone else in town—apparently a stronger assurance than is forthcoming if the clothes are sold under the designer's own name. When I was there, a wild belt of braided purple fabric with a huge gold and ceramic buckle was $50. A black velour-textured poly/cotton dress with knit cuffs was $110, Irish handkerchief linen blouses were $160, a hot pink silk dress woven in a tiny hexagonal pattern was $175, and a sweater of shiny gray silver velveen (a wool-rayon blend) with angled yellow accents was $305.

Used furniture and more

An old downtown house crammed with stuff

Veronica Birkle, who started the homey Furniture Recyclers on Chapin Street four years ago and later moved out west of town on Jackson Road, is back downtown with **Furniture and Variety Unlimited** at 111 North First Street. (The Jackson Road store is now owned by and named after Jerry Acree, Birkle's former partner in Furniture Recyclers.) The new store is a partnership between Birkle and her daughter-in-law, Lee Birkle, and is managed by Mike Taormina.

The store occupies the back room and basement of an old house just north of the recently fixed-up Spanish-style gas station at Huron and First. (The gas station is supposed to eventually house a one-hour photo shop and a takeout location for Greg Fenerli's restaurants across the street, but the row of parking spaces

GREGORY FOX

Jane Parker of Letty's, Ltd: proprietor of Ann Arbor's only dress shop north of the Huron River, she's already attracting customers from as far away as Toledo and Birmingham.

nearest the house is available for the Birkles' customers.) "We have everything you could imagine—and more," boasts Taormina. A covered deck out front is cluttered with filing cabinets, a Fifties-style breakfront ($75) displaying an $8 globe, a $150 tufted black sofa bed, and a $35 telephone desk/chair with a $10 phone on top. The basement is tightly packed with used beds, chests, and chairs. The upstairs is a busy clutter of housewares, large and small appliances, books, and toys. Although it's more crowded than the original Chapin Street store, the new one has some of the homey, lived-in feel Veronica Birkle achieved there, thanks to good light from a big wall of windows and a cheery row of surprisingly robust hanging plants lined up in the center of the room. "We were hoping to get a line of chandeliers running across by the window, too," says Veronica Birkle, "but every time we get one, it sells."

LeRoy Darwin's Grand Illusion Gallery

From glamour illustrations to leaded glass, in a temporary location

On Liberty at the corner of Thompson, a six-foot-tall fiberglass figure of the Statue of Liberty has become a temporary inhabitant of the sidewalk in front of the former Simulation Station. It marks the temporary encampment of LeRoy Darwin's **Grand Illusion Gallery**. John Carver, who owns both the corner building and the adjoining Nectarine Ballroom, invited Darwin to set up shop in the vacant storefront temporarily after he returned to Ann Arbor, his home town, from California last summer. Darwin now expects to remain for several more months.

The gallery sells new and repaired stained and leaded glass work by LeRoy Darwin, his nephew Bill, and his father, Roy. (Roy Darwin is also proprietor of Darwin's Stained Glass Studio, formerly in the basement of East Liberty Plaza.) The shop also carries costume jewelry, old watches, and, most visibly, LeRoy Darwin's vast collection of American illustrator originals and published concepts. Those run the gamut from Maxfield Parrish prints and old *Saturday Evening Post* covers to Patrick Nagel serigraphs and Star Wars posters. Darwin's special emphasis, though, is on what he calls "glamour" illustrations and what others will recognize as World War II era cheesecake—the kind of paintings of fleshy, barely clad women that Vargas did for *Esquire*, but whose published versions more typically ended up on promotional calendars for the likes of Hein-Werner Hydraulic Jacks and the Pittsburgh Pipe Thread Protector Company. ■

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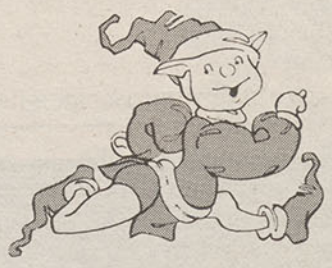

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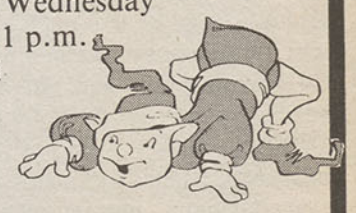

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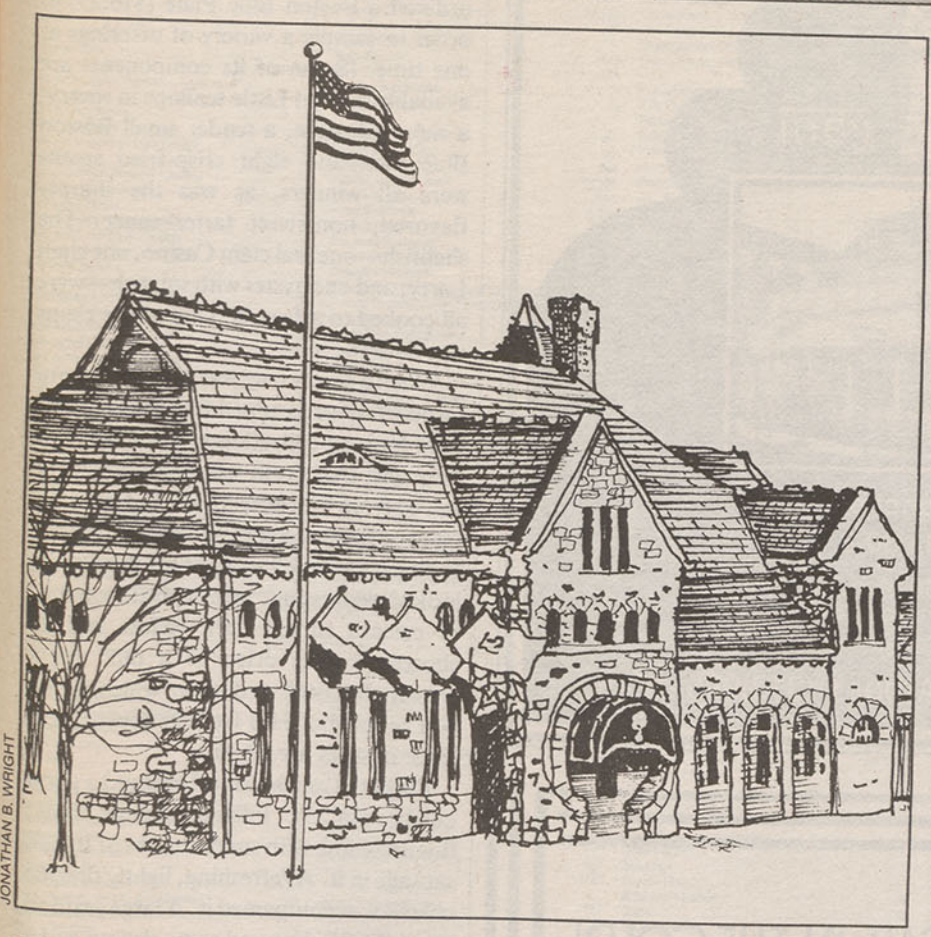

JONATHAN B. WRIGHT

New elegance at the Gandy Dancer

Carefully chosen, the food can rival the gala atmosphere of the splendid old depot.

I arrived at the Gandy Dancer fifteen minutes early for an eight o'clock reservation. "Four passengers? There's just time for you to have a drink or something," a hostess said. She handed me Boarding Pass No. 0324 and ushered us into the bar. Our "No, thank you"s in answer to an offer of drinks appeared to be magic words. We were seated forthwith.

A waiter—alert, quick-moving, a shade too hearty—presented menus. I don't know if it's because of their training or their natural esprit de corps, but the Gandy Dancer staff always act cheerfully pressed, as if they have been called in to cater to an unexpectedly large party. Their energy and the excited chatter of massed diners, through which the driving sound of piano playing emerges, add up to a party atmosphere unmatched by any other Ann Arbor restaurant.

Playful irreverence also contributes to the mood. You are in the city's most imposing nineteenth-century building, the Richardson-style former New York Central depot. Its massiveness evokes the power and wealth of the great days of the American railroad. There aren't many uses to which you can put a building like it, and the Gandy Dancer has proved to be a responsible custodian. The place has never looked better.

By ten after eight we had made our choices and ordered our meals. First courses arrived promptly, wonderfully hot. Snails ($5.95) tasting deliciously of garlic and herbs were nested in flaky, buttery pastry. The Clams Casino ($4.25) were not the herbed and buttered whole clams topped with bacon that I had expected. They looked like stuffed clams. They *were* stuffed clams; I had been served Clams Larry—chopped, stuffed with crabmeat, and topped with cheese. I liked them well enough. Charley's Chowder ($2), a satisfying tomatoey soup with a strong clam flavor, was excellent. It is described as Mediterranean-style, but it was more like Manhattan-style chowder. Smoked peppered mackerel ($4.25), a cold appetizer, was a little mushy in texture but had a robust smoky flavor.

Then came house salads. (The salad bar that used to be laid out on an old baggage wagon has been discontinued.) The Martha's Vineyard, as the salad is called, consists of very crisp leaf lettuce, red onion rings, blue cheese, toasted pine nuts, and a dressing of raspberry vinaigrette that is heavily sweetened with maple syrup. It is much too sweet for my taste. You can ask them to hold the cheese if you don't like it, but you are bound to get maple syrup in your dressing if you order salad. (Salad, chowder, cottage cheese, or cole slaw comes with your entree, along with hot, damp bread and an enormous slab of butter.)

The meal so far had been expeditiously served, to say the least, but more than three quarters of an hour would go by before we saw further action. I had lots of time to survey the redecoration the restaurant has undergone in the grand old building's hundredth anniversary year. The main dining room now has an ingenious arrangement of comfortable banquettes that radiate from the center of the room and two cozy banquettes for two that face out from either side of the fireplace. A crude sign over the fireplace tells the distances to Chicago and Buffalo, perhaps to remind you that this rather elegant room is the depot's old waiting room. I think the sign looks out of place in the slicked-up decor.

When the Gandy Dancer sought a variance from the rules that forbid changing the exterior of a building protected by law for its historic importance, as this one is, there were protests. The variance was granted nevertheless, and the glass addition erected over part of the old passenger platform is an attractive meeting place for lunch.

The Wolverine Room, the old baggage room at the east end of the building, is at once stately and warm, with comfortable chairs upholstered with rosy fabric, luxurious pale drapery at the windows, and elegant hanging light fixtures. An old baggage scale, its frame formed by two fluted Doric columns, stands as a dignified reminder of the room's history. The Wolverine Room is one of the most beautiful places to dine in Ann Arbor.

Our dinners arrived at nine-twenty—an hour and ten minutes after we ordered. Delicious, perfectly cooked rack of lamb ($17.25) with hints of herb flavors was presented by our waiter, who then sliced the little chops apart. Carving the loin slantwise at right angles to the bone is more elegant, and I even think the roast tastes better that way. But no matter. The lamb was excellent. So was yellowfin tuna ($15.75), a bland fish out of southern waters that benefits from the currently fashionable Cajun-style "blackened" treatment. Atlantic swordfish ($18), from Florida, would have been enhanced by the

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Recommended: Charley's Chowder, snails, rack of lamb, broiled or blackened fish, pasta, quiche at lunch, Chocolate Decadence.

Prices: Appetizers $2 (soup) to $6.95 (smoked salmon). Lunch entrees $4.25 to $10.75. Dinner entrees $12.50 (pasta and one fish choice) to $19.75 (steak and crab leg combo). Bread and soup, salad, or slaw included. Most desserts $2.95. Children's menu.

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treatment, too, and you can order it that way. But it was pleasant simply broiled, although it was a touch overcooked. I ordered a Boston Blue Plate ($16.25) in order to sample a variety of offerings at one time. (Some of its components are available singly.) Little scallops in sherry, a rich crab cake, a tender small Boston Blue filet, and eight crisp-fried smelts were all winners, as was the sharply flavored, non-sweet tarter sauce. The shellfish—one real clam Casino, one clam Larry, and one oyster with spinach—were all cooked to a frazzle. One of the clams was over the hill.

When a pastry tray was brought for our inspection, we assumed that the limp and tired looking collection was for selecting only and that fresh examples would be served from the refrigerator. But no, a big piece of Boston cream pie that we decided to share was lifted straight off the tray. It looked depressing, with its little topknot of custard turned dark yellow and its chocolate glaze dried to a dull matte brown. It tasted ordinary, which is the best I could hope for from its appearance. Most pastries are $2.95.

From the lunch menu I enjoyed a good quiche ($4.25). Fillings change daily; this one came with small chunks of Italian sausage in it. A refreshing, lightly dressed cole slaw accompanied it. A large seafood salad ($6.95) featured some shrimp and a lot of small, tough scallops heaped over unripe cantaloupe slices. It was merely OK. A generous helping of fettucine ($8.25), on the other hand, was delicious dressed with a thin but tasty tomato sauce that included at least six shrimps and a number of artichoke hearts. When the pastries were presented at lunch, they looked fresh. Chocolate Decadence, my choice, is ample for two. It is dense and smooth, ultra chocolatey, and just sweet enough. Divine.

Table service overall is excellent at the Gandy Dancer. (Our long wait at dinner was the kitchen's fault.) The staff no longer introduce themselves by name, but they wear big plastic-covered name tags that look oddly out of key with the elegance of the place.

Here is an example of how a small incident can diminish one's happy memory of a restaurant. One waiter called the man I was with "Sir," but he called me "Dear." Each time he put a plate down in front of me with one hand, he gave my shoulder a little squeeze with the other. Stuff like that is simply not acceptable.

A more frequent irritant is finding the parking lot adjacent to the restaurant reserved at night for valet parking when the nearest free space can be some distance away. Let the valets tuck overflow cars in remote spots, I say. That's what their tips are for.

The Gandy Dancer experience is part good times, part good food (if you choose wisely and luckily), and—in the case of the Wolverine Room—part the enjoyment of elegant surroundings. There are better restaurants in town, but none quite matches the Gandy Dancer's spirit. Eating a meal there can feel like a celebration.

—Annette Churchill

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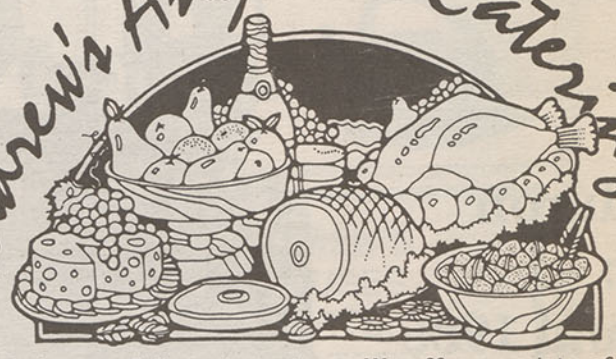

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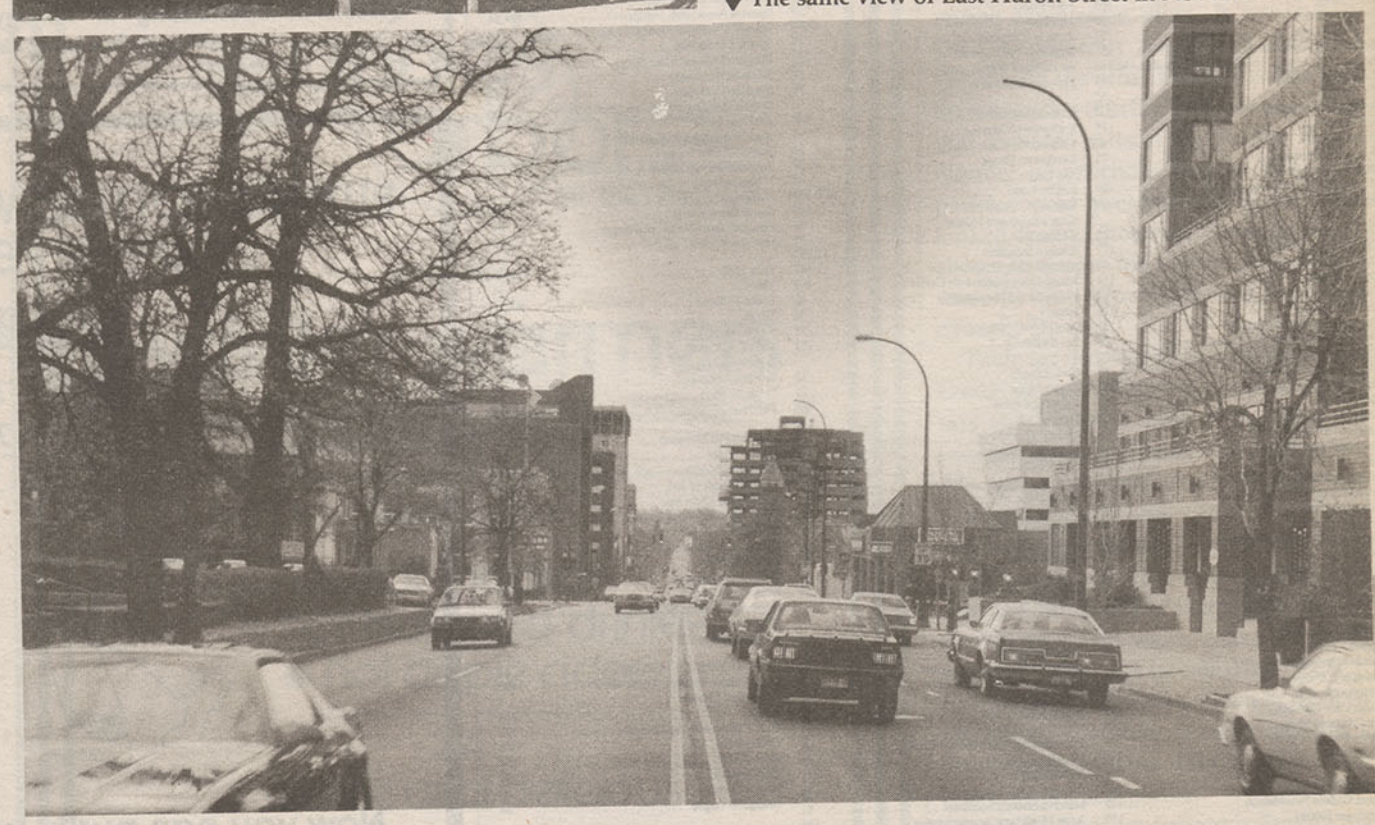
▲East Huron Street looking west from a spot in front of the current First Baptist Church Guild House (502 East Huron). Taken between 1942 and 1946.

◀Mansard-roofed house at 503 East Huron. Long the Baptist parsonage and home of the Baptist Student Guild, it was the Red Coach Inn restaurant (later the Stage Coach Inn) for five or so years before its demolition in 1950. Its porch is visible at far right in the 1940s photo above.

▼The same view of East Huron Street in November 1986.



SUZANNE COLES-KETCHAM

East Huron Street: 1946 and 1986

A dramatic illustration of changing urban scale

The contrast between these photos tellingly documents the great change in urban scale that has occurred in downtown Ann Arbor during the past two years.

In the top photo, from the early 1940s, the low downtown skyline is punctuated by the towers of two late nineteenth-century landmarks: the county courthouse (center, demolished in 1954) and the firehouse (left center). Huron was wide enough for curbside parking *and* four lanes of traffic. Despite its width, it was nearly arched over in places by the mature trees still growing on the lawn extensions in the 1940s.

Since the 1870s, Huron east of Fifth Avenue had been one of Ann Arbor's show streets, lined with impressive houses and churches. By the early 1940s it was becoming more urbanized. The *Ann Arbor News* building (left), designed by Albert Kahn, had replaced The First Presbyterian Church in 1936. Firestone Auto Supply and Services (left) replaced a corner house. In a 1941 change much more damaging to the urban fabric, a new A&P supermarket (center and right) and surface parking lot replaced the Haunted Tavern Restaurant, housed in an 1840 Greek Revival Italianate house on a very large lot.

As Americans embraced the "progress" and drive-up convenience of the automobile age, towns and cities across the country allowed the streetscape fabric on prominent streets to be chewed up by low buildings without setbacks and by surface parking areas unbuffered by landscaping or retaining walls.

In 1950 the massive brick house with the mansard roof and rambling porch barely visible at the right was demolished and replaced by Herb Estes Ford (later Henderson Ford). Henderson built a substantial two-story building that, in the 1970s, he sold to Ann Arbor Volvo/Mazda.

Today's view looking west on Huron reflects the 1976 Downtown Plan, which designated less busy streets like Liberty as smaller-scale pedestrian corridors and called for development of Huron as a high-density office corridor of buildings rising to the city's currently allowed ten stories.

As a result of the 1985-1986 development boom, the old firehouse is no longer silhouetted against the sunset. One North Main now rises behind it. On the other hand, the streetscape holes created in the 1940s and 1950s have been filled in. Hobbs and Black's sensitive redesign of the old supermarket (now Complete Computer Center and Mutual Savings) adds vertical height and architectural interest to the streetscape. Instead of a car lot, there's the imposing mass of the eight-story Sloan Plaza. Its thirty-two residential units have been quickly snapped up (at prices from $110,000 to $400,000) by a well-heeled group of singles, two-career couples, and retirees eager to be close to Ann Arbor's burgeoning dining and cultural amenities. Sloan Plaza, with its stepped-back design, corner windows, and Deco detailing, seems a scaled-down version of the 1930s apartments on Manhattan's Central Park West—a portent of a new level of architectural density and cultural intensity for this formerly low-key college town.

—Mary Hunt

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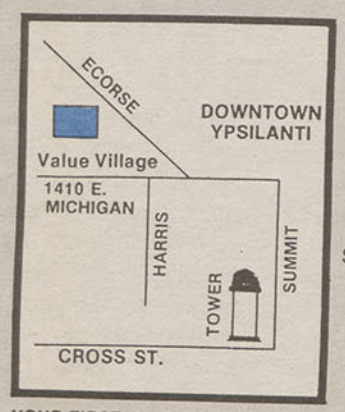

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